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MONTHLY BULLETIN

MICHIGAN SOCIETY OF ARCHITECTS

A State Organization of The American Institute of Architects

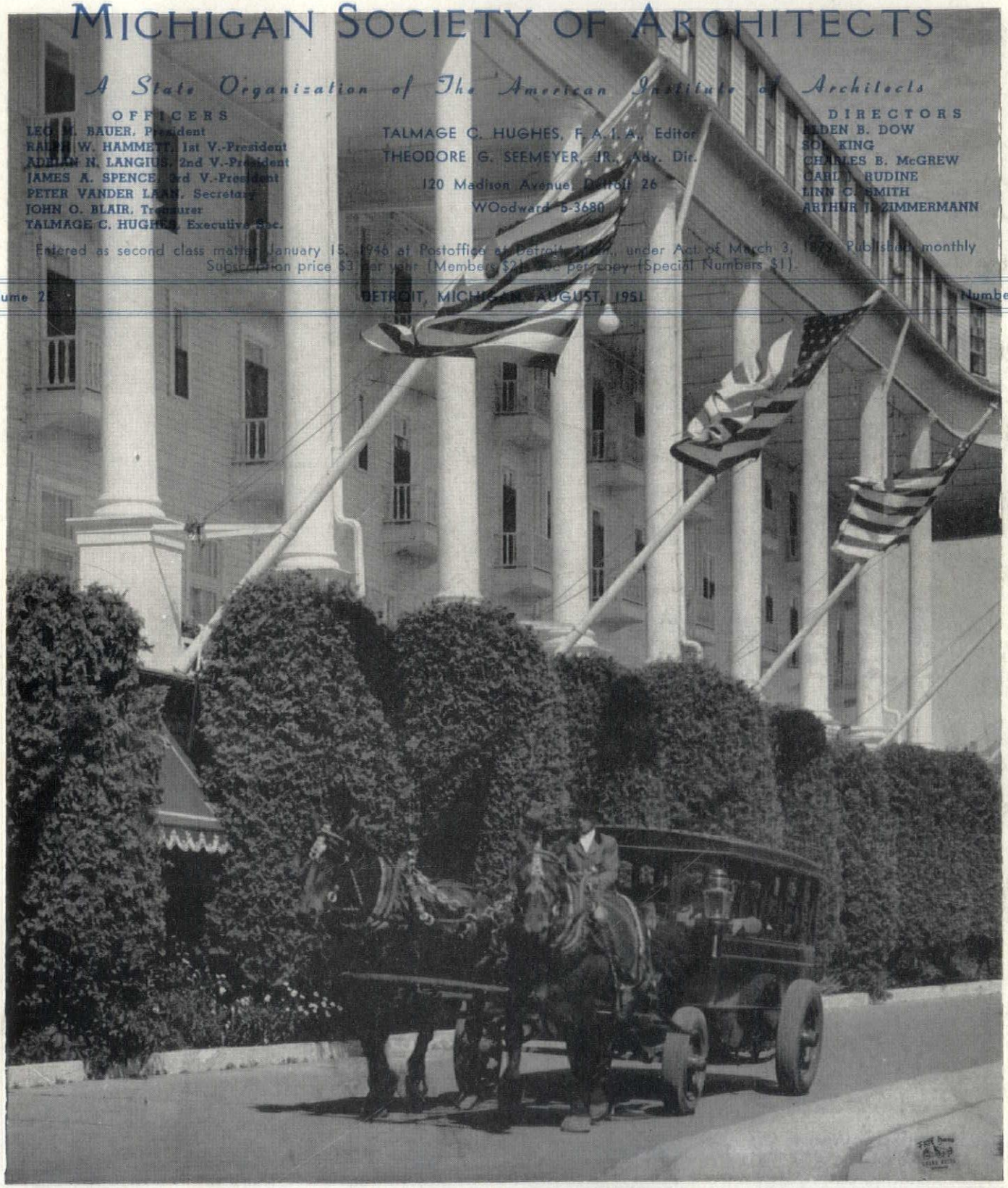
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Volume 25 DETROIT, MICHIGAN, AUGUST, 1951 Number 8



EIGHTH ANNUAL MID-SUMMER CONFERENCE

The Grand Hotel, Mackinac Island, August 2, 3, 4 and 5, 1951

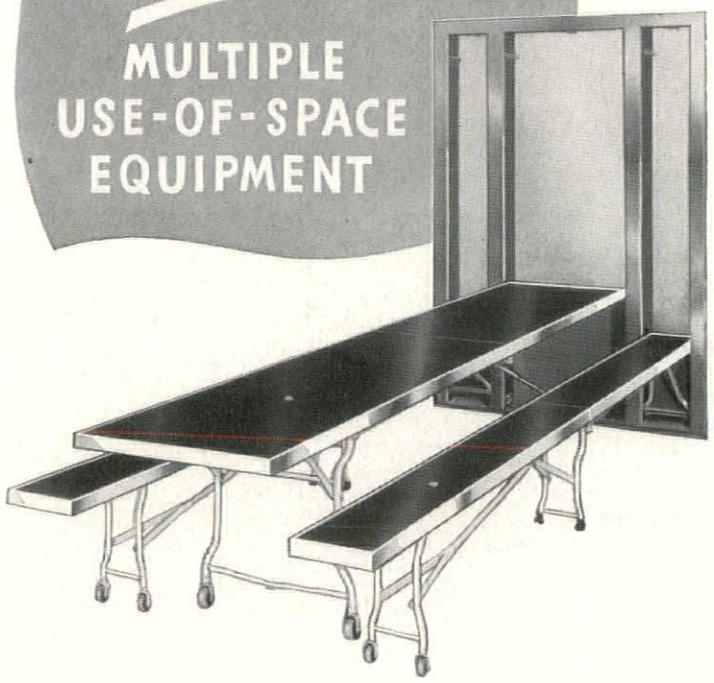


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In-wall

MULTIPLE USE-OF-SPACE EQUIPMENT



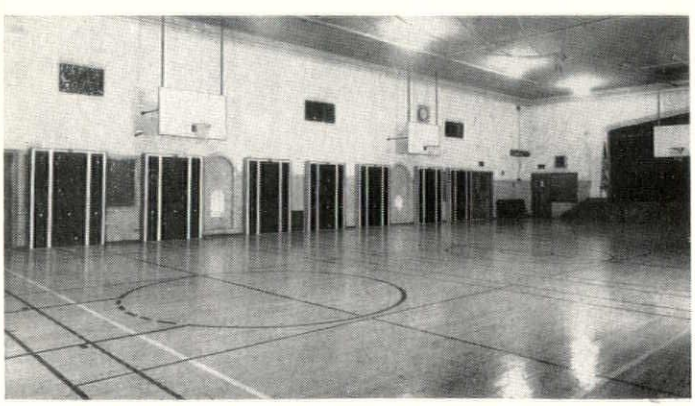
Refer to Sweet's Architectural File for more details and let us send you the address of an installation near you for observation.

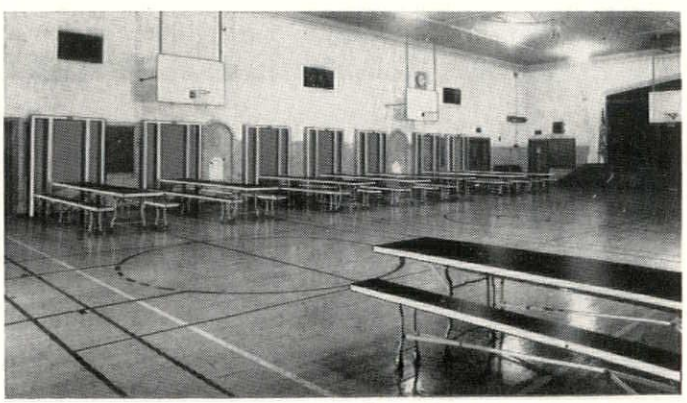
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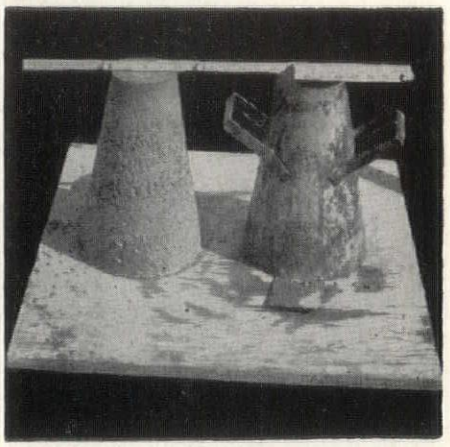
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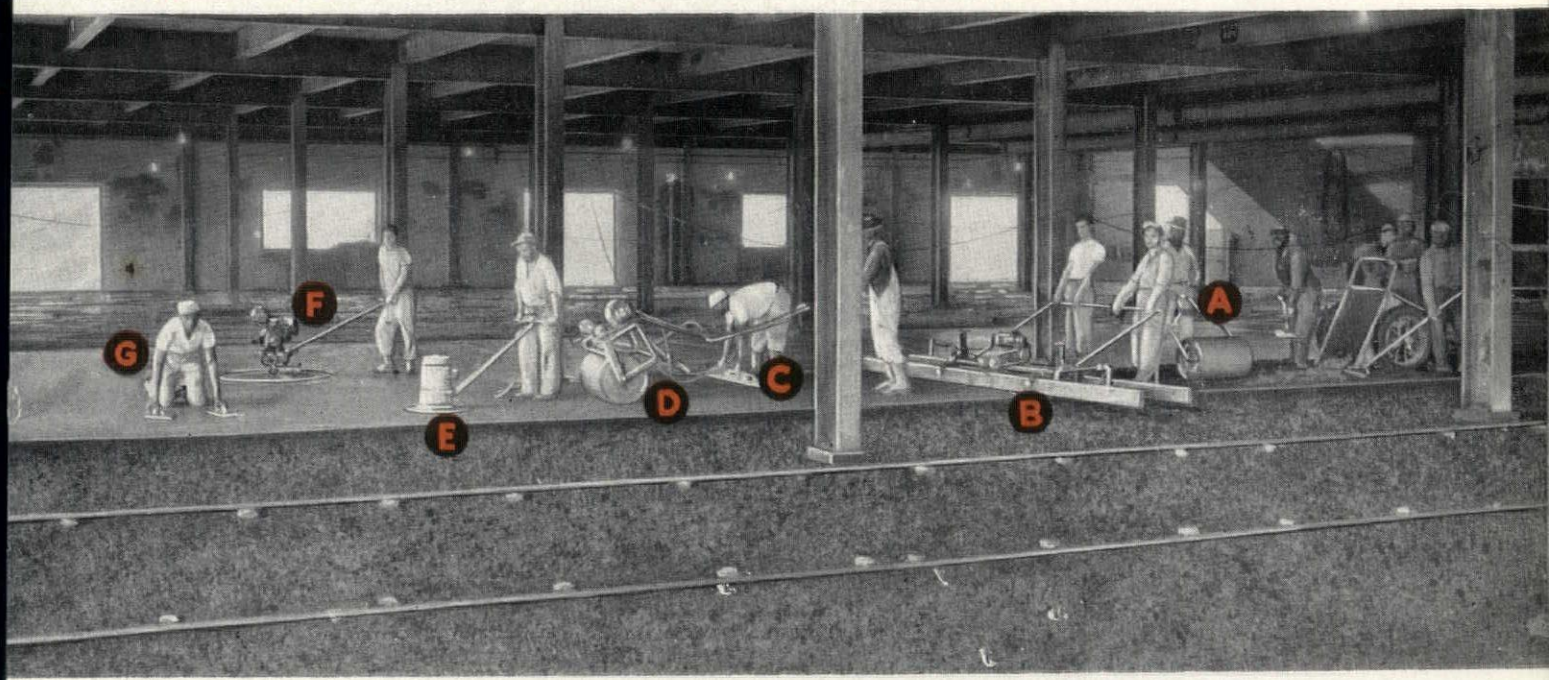
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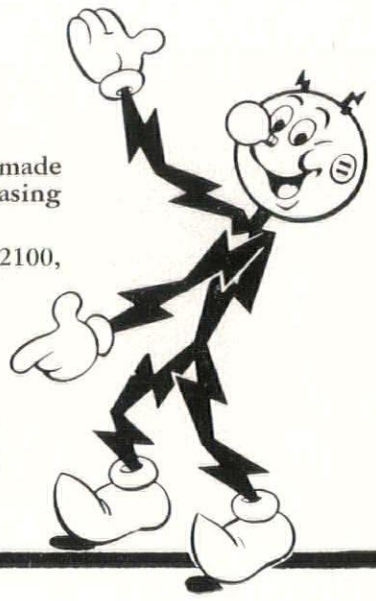
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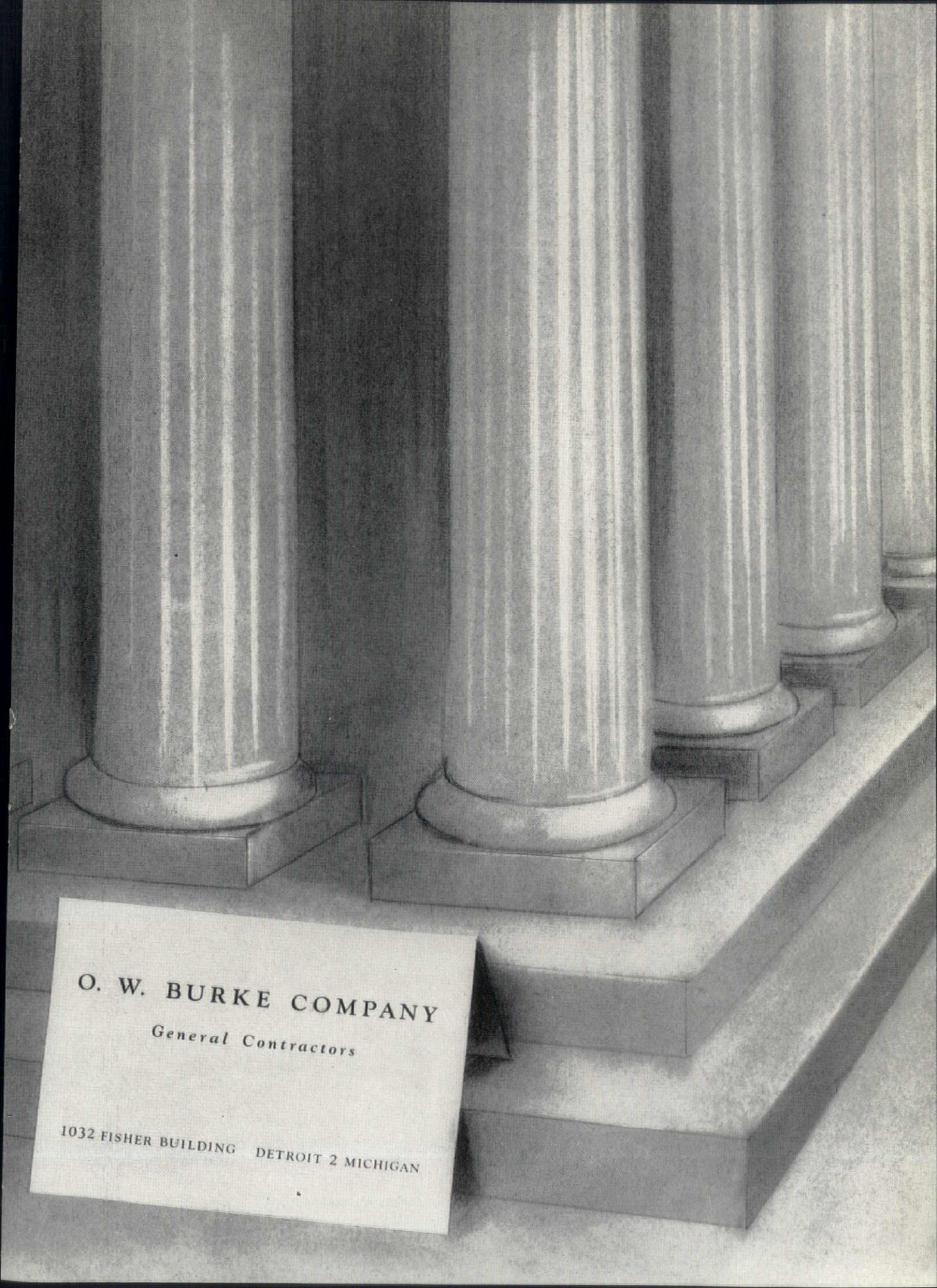
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EIGHTH ANNUAL MID-SUMMER CONFERENCE GRAND HOTEL, MACKINAC ISLAND, AUGUST 2-5

At the Michigan Society of Architects 8th annual midsummer conference at the Grand Hotel on Mackinac Island, August 2-5, Michigan's new senator, Blair Moody will be the guest of honor and speaker at the banquet concluding event, Friday evening, Aug. 4. The conference proper will take place on Friday and Saturday, with Thursday for arrivals and Sunday for departures.

The conference will open with a reception and cocktail party given by Society president, Leo M. Bauer of Detroit, Thursday afternoon.

An open meeting of the board of directors will be held Friday morning, with the president presiding. Welcome will be extended by James A. Spence, of Saginaw, president of the Saginaw Valley Chapter of The American Institute of Architects. Greetings will be heard from Clair W. Ditchy of Detroit, Institute national secretary, and John N. Richards, Great Lakes Regional Director of the Institute.

Friday afternoon the group will be treated to a carriage ride, compliments of the Society, conducted by Warren L. Rindge and Charles Norton of Grand Rapids. These architects are well informed about the interesting features of the Island, as they were engaged by the U. S. Department of the Interior to survey and record by drawings and written data the historic buildings there. Friday afternoon, following the tour, Messrs Gardner Martin and Paul F. Rice, of the Portland Cement Association, will be hosts at a cocktail party.

At a business session Saturday morning, Professor Ralph W. Hammett, of the College of Architecture and Design, University of Michigan, will preside. A paper will be presented by John C. Thornton, past president of the Society, on the subject of The Relationship Between Surface Physics of Masonry Units and Permeability of Walls—in other words, leaks. Mr. Thornton has recently made some revolutionary discoveries on this subject, following extended research. Another portion of this session will be devoted to interior decorating, color and design, that will be of particular interest to the ladies as well as others.

Time will be allowed for recreational activities, including dancing, swimming and other sports, for which the Grand Hotel is famous.

All members of the building industry, and others interested, their families and friends, are invited to attend the conference.

WORLD'S LARGEST FINANCIAL TRANSACTION BEGAN AT WORLD'S LARGEST SUMMER HOTEL

The Front Porch must be a good place to talk business.

After the passing of the Dodge brothers, John F. and Horace E. in the early 1920's, the trustees of both estates decided to sell the company, a difficult undertaking, in view of the vast size of the organization.

Negotiations were placed in the hands of Mr. John Ballantyne, one of the trustees of the Horace E. Dodge estate, and Mr. Stone and Mr. Spicer of the Detroit Trust Company. Interested parties first met at the Grand Hotel on Mackinac Island, and, from all accounts, it was quite a party preceding the announcement of the deal.

Subsequently a sale was made to Dillon, Read & Company, of New York, for $146,000,000—said at the time to be the largest single industrial transaction in the history of the country.

Mr. W. Stewart Woodfill, President of the Grand Hotel, recalls the distinguished visitors very well, only he has a faint recollection that the amount was to have been $147,000,000. He is puzzled as to what happened to the other million. A tip, no doubt.



MONTHLY BULLETIN

MICHIGAN SOCIETY OF ARCHITECTS

120 Madison Avenue Detroit 26, Michigan

(Formerly Weekly Bulletin)

Owned by the Michigan Society of Architects, a Michigan non-profit corporation. Founded, edited and published by Talmage C. Hughes, F.A.I.A., Executive Secretary of the Michigan Society of Architects and of the Detroit Chapter of The American Institute of Architects, under the direction of the Society's **Administrative Committee**—Alden B. Dow, Chairman, James A. Spence, Arthur J. Zimmerman.

Other Society Committees:

Education and Research—Ralph W. Hammett, Chairman; John O. Blair, Alden B. Dow, Sol King.

Public and Professional Relations—Charles B. McGrew, Chairman; Adrian N. Langius, Linn C. Smith, Peter Vander Laan.

1951 Midsummer Conference — Grand Hotel, Mackinac Island, August 2-5, 1951—Carl J. Rudine, Chairman.

38th Annual Convention—Hotel Statler, Detroit, March 5-8, 1952—Linn C. Smith, Chairman.

APELSCOR—Charles B. McGrew, Linn C. Smith, Alternates; Carl B. Marr, John O. Blair.

Monthly Bulletin is also the official publication of the Detroit Chapter of The American Institute of Architects: Eero Saarinen, President; Amedeo Leone, Vice-President; Eugene T. Cleland, Secretary; Paul B. Brown, Treasurer; Thomas H. Hewlett, Suren Pilafian, L. Robert Blakeslee, David H. Williams, Jr., Directors; Talmage C. Hughes, Executive Secretary.

Official Publication—SAGINAW VALLEY CHAPTER, A.I.A.: James A. Spence, President; Paul A. Brysselbout, Vice-President; Carl G. Schulwitz, Secretary; Ralph W. Knuth, Treasurer; Alden B. Dow, Director; Willard E. Fraser, Correspondent. —WESTERN MICHIGAN CHAPTER, A.I.A.: Elmer J. Manson, President; James K. Haveman, Vice-President; Charles A. O'Bryon, Secretary-Treasurer; Christian Steketee, Director. Charles V. Opdyke, Correspondent.

Theodore G. Seemeyer, Jr., Advertising Director, 120 Madison Avenue, Detroit 26, Michigan. Telephone WOodward 5-3680.

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This Month

BLAIR MOODY, guest of honor and speaker at our Eighth Annual Midsummer Conference, is no newcomer to the Michigan Society of Architects.

When the Society held its 13th Annual Convention at the Savoy (now Detroiter) Hotel in Detroit, February 24, 25, 26, 1927, The Detroit News was asked to cover the Convention and exhibition of skyscrapers in connection.

Blair Moody was given the assignment. There was not an issue of the News during the three days that did not carry an important story, and in one instance there was an editorial about architects and architecture in general.

Henry Hornbostel was the Guest of Honor and Speaker, and Detroit was then concerned about the development of its River Front. Reporter Moody got together a group of officers, Mr. Hornbostel and other distinguished visitors, drove them to the site, took pictures and quoted them on the City's possibilities toward development of its natural assets.

To Blair Moody, our new Senator, welcome home!

SENATOR BLAIR MOODY, OUR SPEAKER

HONORABLE BLAIR MOODY, United States Senator from Michigan, will be the Guest of Honor and Speaker at the Michigan Society of Architects Banquet in connection with its Eighth Annual Midsummer Conference at the Grand Hotel on Mackinac Island, August 2-5, 1951.

Mr. Moody was recently appointed to his present high office by Governor G. Mennen Williams, to fill the vacancy left by the passing of our distinguished Statesman and Senior Senator from Michigan, Arthur H. Vandenberg, of Grand Rapids.

(ARTHUR EDSON) BLAIR MOODY was born in New Haven, Connecticut on February 13, 1902, the son of Arthur Edson Blair and Julia (Downey) Moody.

He received his A.B. degree from Brown University in 1922. His marriage to Mary Williamson on June 6, 1925 bore a son, Arthur Edson Blair, now a student at the University of Michigan.

On September 14, 1940, he married Ruth Curtis Amadon, and they have two children, Christopher Sorenson and Robert Orton.

Blair Moody was instructor and coach at The Moses Brown School, Providence, R. I. in 1922 and 1923. He became employed by The Detroit News in 1923, first serving as sports writer, then reporter. He became Washington correspondent and columnist for the News in 1933, and continued in that position until his appointment to the senatorship.

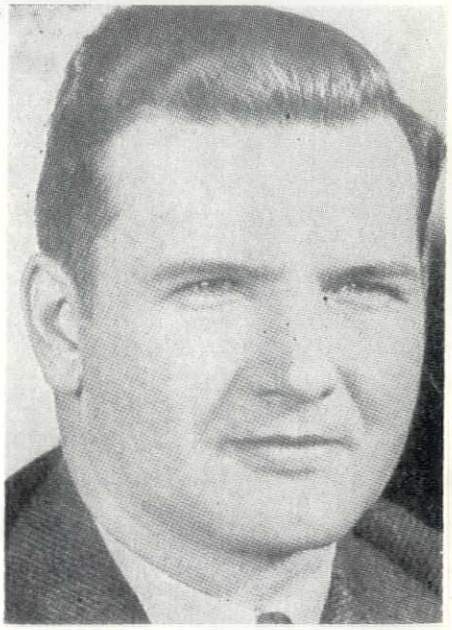
During his Washington career, he was also correspondent for Barren's Financial Weekly (1934-48), and North American Newspaper Alliance (NANA), since 1936. He was war correspondent for The Detroit News in North Africa, Italy, Iran and Britain in 1944, foreign correspondent parts of 1947 and 1948.

Since 1946, he had been moderator of the radio program, "Meet Your Congress," which was televised (NBC) since 1949. He was consultant to the Committee on Economic Development in 1944-45.

His fraternity memberships include Phi Beta Kappa, Psi Upsilon, and Sigma Delta Chi.

Other affiliations: Gridiron Club, National Press Club, Overseas Writers, University (Washington), Detroit Club, Detroit Athletic Club, Cammarian (Providence, R. I.). He is author of "Room or Bust," published in 1941. His home is at 5006 Tilden, N.W., Washington, D. C., also at 2688 Lawrence Avenue in Detroit. During his newspaper career, he maintained offices in the Colorado Building in Washington, and at the Detroit News in Detroit.

Distinguished Guest



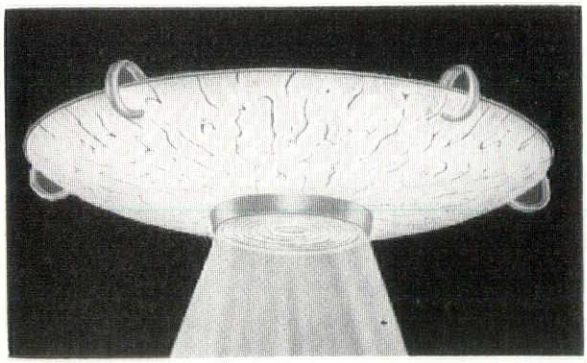
SENATOR BLAIR MOODY

As our speaker on this occasion, Senator Moody should have much of interest to say. His background and experience have certainly fitted him to speak on the vital issues of the day.

Senator Moody believes that America must increase her military strength to prepare for a decision Russia must soon make—either to abandon world revolution or to start a war by which she would doom herself.

This country must help to force Russia to make the choice, because failure to do so would mean "surrender of our freedom on the installment plan," according to Mr. Moody's belief. He adds that we can force their choice by our policy of containment and punishment of aggression.

"And when they reach the moment of decision, it is up to us to have built around them such a cordon of American and Allied strength, and have at our command such an irristible supply of atomic and other weapons, that it will be entirely clear what their choice must be—to change their policy or doom themselves," he concluded.



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8TH ANNUAL MID-SUMMER CONFERENCE PROGRAM
THEME: RELAXATION—HAVE FUN
THE GRAND HOTEL, MACKINAC ISLAND
August 2, 3, 4 and 5, 1951

THURSDAY, AUGUST 2nd

9:00 A.M. - 4:00 P.M.
Arrival of Members and Guests (registration free) Open for Recreation

6:00 P.M.—
Pre-Conference Reception, President Bauer's Suite

7:00 P.M.—
Dinner—Main Dining Room (all meals American Plan)

FRIDAY, AUGUST 3rd

8:30 A.M.—
Breakfast—Main Dining Room

9:30 A.M.—
Open Meeting, Board of Directors Club Room, President Leo M. Bauer, Presiding
Welcome to Mackinac Island Conference 3rd Vice President James A. Spence
Greetings: Clair W. Ditchy, Secretary A.I.A. and John N. Richards, Regional Director, Great Lakes Dist., A.I.A.

12:30 P.M.—
Luncheon—Buffet Style, outdoor Garden

2:00 P.M.—
Organized Horse-Drawn Buggy Trip for Members and Guests—A scheduled drive under the direction of Architects Warren L. Ringe and Charles M. Norton (free trip given by M.S.A.)

5:00 P.M.—
President's Reception—Club Room (evening dress optional)
Hosts—Messrs. J. Gardner Martin and Paul F. Rice of the Portland Cement Association.

7:00 P.M.—
Dinner—Main Dining Room

9:30 P.M.—
Mid-Summer Conference Dance Terrace Room

SATURDAY, AUGUST 4th

8:30 A.M.—
Breakfast—Main Dining Room

9:30 A.M.—
Business Session—Club Room
First Vice-President Ralph W. Hammett, Presiding
1. Address: By Glenn Stanton, F.A.I.A., President, The American Institute of Architects.
2. Lecture: By John C. Thornton, A.I.A. Subject: Mortars and Masonry, illustrated with slides

11:30 A.M.
3. Construction Controls—Talk by Arthur H. Lampi, National Production Authority, U. S. Department of Commerce, Detroit.

12:30 P.M.—
Luncheon—Main Dining Room

2:00 P.M.—
Open for Recreational Activities

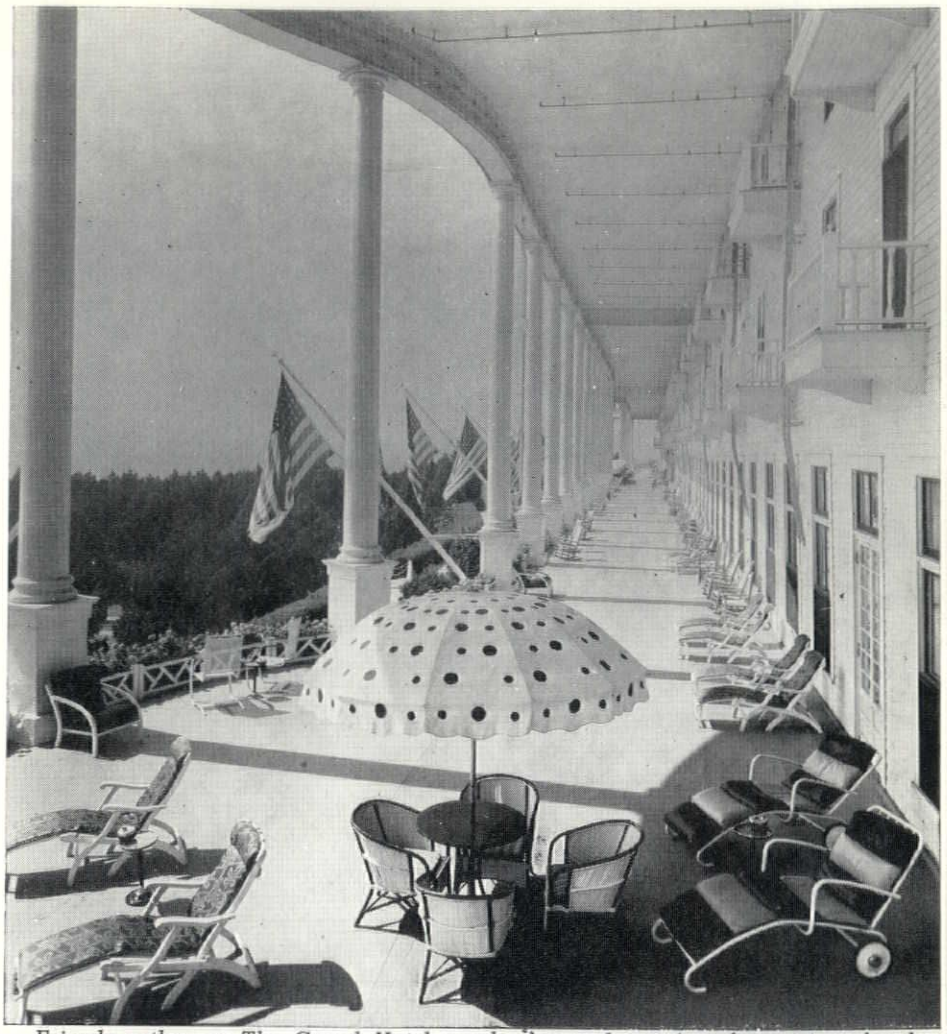
6:00 P.M.—
Cocktail Hour

7:00 P.M.—
Banquet of the 8th Annual Mid-Summer Conference
Terrace Room (evening dress optional)
Toastmaster: Adrian N. Langius, 2nd Vice-President Michigan Society of Architects, and Director, Building Division for the State of Michigan
Speaker: The Honorable Blair Moody, U. S. Senator from Michigan

10:30 P.M.—
Dancing—Terrace Room

SUNDAY, AUGUST 5th

Departures



Friends gather on The Grand Hotel porch, day and evening, for rest and relaxation. It is cleared before bedtime in order that guests may have undisturbed sleep.

MACKINAC ISLAND BY BOAT

Chicago, Duluth & Georgian Bay Transit Company's S. S. North American leaves Detroit each Thursday at 5:30 p.m. and arrives at Mackinac Island at 3:00 p.m. Friday. Returning she leaves Mackinac Island Sunday at 9:00 p.m. and arrives at Detroit Tuesday, at 4:00 p.m. The return trip is via Georgian Bay. All schedules are on Eastern Standard Time.

The round-trip fare, per person, is $69.75, $66.75 or $62.25, depending upon whether rooms are on A, B or C Deck.



GRAND HOTEL, MACKINAC ISLAND

SCHEDULE OF RATES (Average about $14.00) — American Plan

Double Rooms, With Bath (A Few With Connecting Bath)		
Deluxe Rooms, Twin Beds	5%	$16.50 daily per person
Lakeview Rooms, Twin Beds	40%	15.00 daily per person
Northern Rooms, Twin Beds	45%	13.00 daily per person
Single Rooms, With Bath (A Few With Connecting Bath)		
Northern Rooms	5%	15.00 daily per person
Double Room for Single Occupancy,	**75% of Full Double Rate**	
Rooms With Lavatory		
Double Rooms	2%	11.50 daily per person
Single Rooms	3%	13.00 daily per person

Make your requests for reservations early, direct with the Hotel. State number in your party, kind of accommodations wanted, expected time of arrival and departure.

Plan to Attend This Year's Summer Conference at the Grand Hotel, Mackinac Island

by **Carl J, Rudine, A.I.A.**



CARL RUDINE

CARL J. RUDINE, of Grand Rapids, is a member of the Western Michigan Chapter, A.I.A., a member of the firm of Roger Allen and Associates, Architects.

He was elected by his Chapter as a Director to serve on the Board of the Michigan Society of Architects, in which office he has rendered valuable service.

When Leo M. Bauer was elected President of the Society last December, one of his first acts was to appoint Carl Chairman of the Midsummer Conference Committee.

Carl lost no time in getting started to plan the Conference, and a more thorough job could not have been done. Much of the material in this issue of the Bulletin was prepared by him.

THE MICHIGAN SOCIETY OF ARCHITECTS invites you to attend the 8th annual mid-summer Conference on Mackinac Island. The Conference dates are August 2, 3, 4, and 5th, 1951. The first and last days are for coming and going. The actual sessions and programs will be held on August 2nd and 3rd

As a suggestion, the committee recommends that you and your family plan your summer vacation at this time. After stopping at the mid-summer Conference you can have that wonderful opportunity to continue your vacation trip in the Upper Peninsula—a land too few Michiganders know—and at the same time attend Conference at the Grand Hotel. If you care to linger on the island, the hotel will work out arrangements for an extended visit.

Whether you plan to go to the Conference only, or plan an extended vacation in Michigan, you can, in these trying times, build up new energy and enjoy yourself in this water wonderland of Michigan.

THE ISLE OF YOUR DREAMS

MACKINAC ISLAND in the Straits of Mackinac, is one of America's true historic shrines, a rare vacation retreat.

On this "dream isle" are a never-ending variety of activities in ballrooms, magnificent parks, swimming, yachting, golfing and many other recreational attractions.

Historic and scenic splendor is everywhere. Old Fort Holmes, built by the British in 1812 and restored by Michigan a few years ago, was the scene of many bitter battles in the nation's early history.

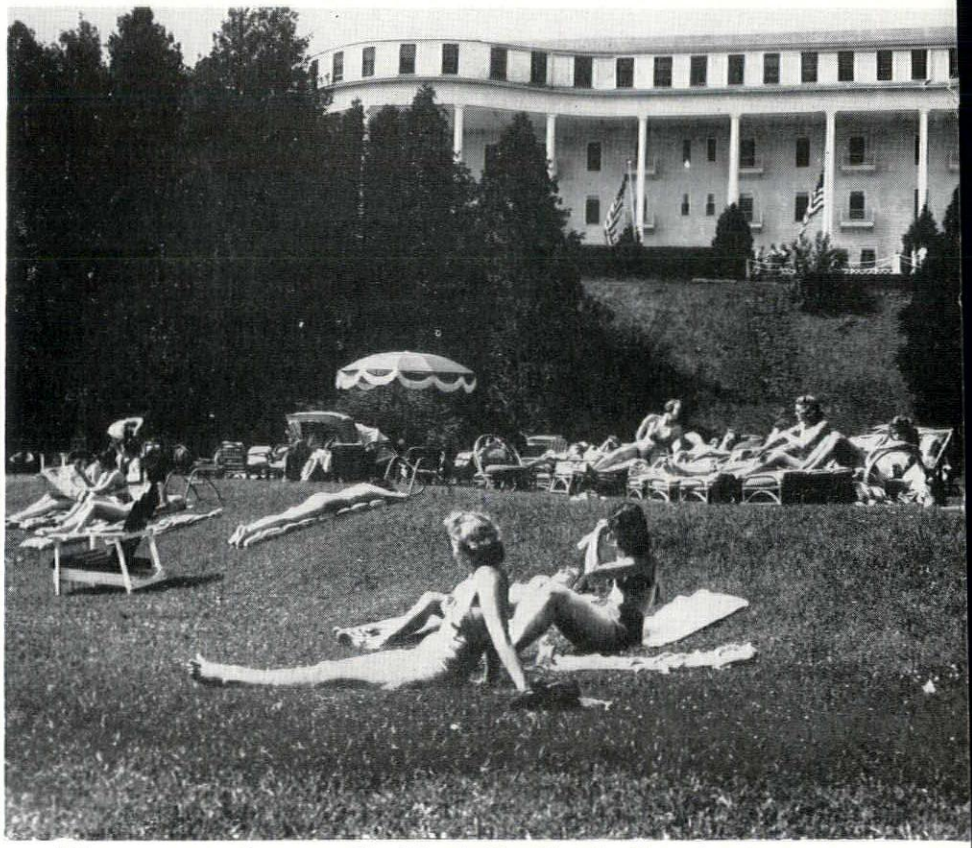
Here John Jacob Astor opened his first trading post, the start of a great American fortune. His structure still stands and is open to visitors to view the countless relics displayed.

The Michigan governor has his summer home on the island; there's a statue of Father Jacques Marquette, explorer and priest who founded the Michilimackinac mission; old trading posts established by the French; the landing site of the explorer Nicolet, first white man ever to view this gorgeous land; the parade grounds where Revolutionary soldiers trained; an old English guard house; old Fort Mackinac on "history hill," and hundreds of other sites of equal importance in history.

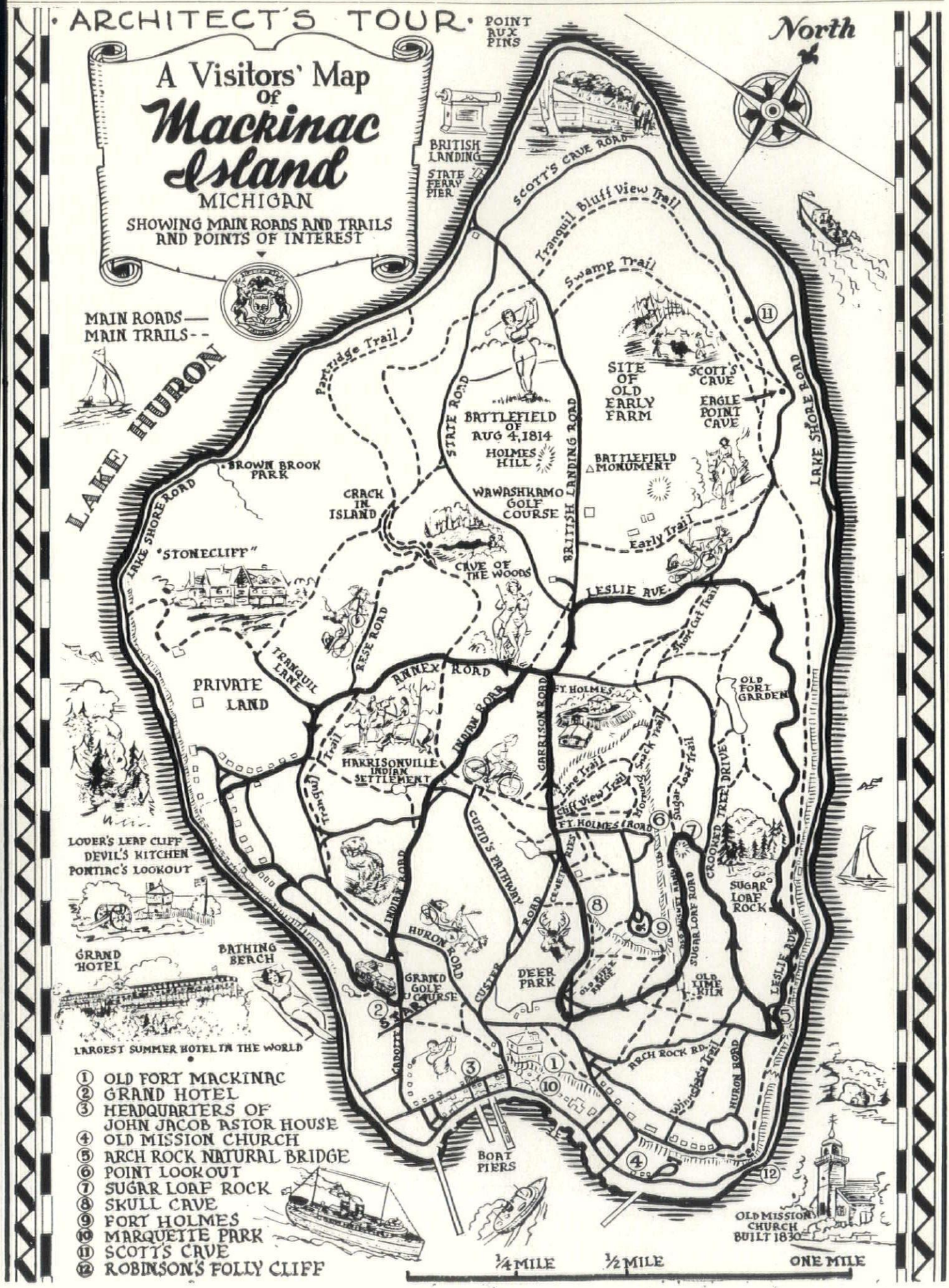
There are scenic wonders in all directions; there's Fairy Arch, a natural limestone formation, reached by the Giant's Stairway; Arch rock on the east shore road, a rare spot for pictures; the Crooked Tree drive, an avenue through scenic splendor; Sugar Loaf, a 79-foot rock by the roadside; the alluring Straits of Mackinac from high hills, old churches of early American design and a thousand undiscovered sights.

Automobiles are not permitted on the Island. Horse-drawn carriages are available for sight-seeing and transportation.

Perhaps you wish to get away from the heat and noise of a city and want a period of relaxation; possibly you prefer a vacation packed with active sports and entertainment. Mackinac Island will appeal to you, and the friendly spirit of its people bids you WELCOME.



"If you care to linger on the Island, the Hotel will work out an arrangement for an extended visit."


ARCHITECT'S TOUR
A Visitors' Map
of
Mackinac
Island
MICHIGAN
SHOWING MAIN ROADS AND TRAILS
AND POINTS OF INTEREST
MAIN ROADS—
MAIN TRAILS--
LAKE HURON
POINT AUX PINS
North
BRITISH LANDING
STATE FERRY PIER
SCOTT'S CAVE ROAD
Tranquil Bluff View Trail
Swamp Trail
Partridge Trail
STATE ROAD
BATTLEFIELD OF AUG 4, 1814
HOLMES HILL
SITE OF OLD EARLY FARM
SCOTT'S CAVE
EAGLE POINT CAVE
BATTLEFIELD MONUMENT
BROWN BROOK PARK
LAKE SHORE ROAD
CRACK IN ISLAND
WAWASHKAMO GOLF COURSE
BRITISH LANDING ROAD
LAKE SHORE ROAD
"STONECLIFF"
CAVE OF THE WOODS
Early Trail
LESLIE AVE.
Fort Cut Trail
REESE ROAD
TRANQUIL LANE
ANNEX ROAD
PRIVATE LAND
GARRISON ROAD
FT. HOLMES
OLD FORT GARDEN
INDIAN ROAD
HARRISONVILLE INDIAN SETTLEMENT
Tranquil Trail
Cliff View Trail
Sugar Loaf Trail
FT. HOLMES ROAD
CROOKED TREE DRIVE
SUGAR LOAF ROCK
LOVER'S LEAP CLIFF
DEVIL'S KITCHEN
PONTIAC'S LOOKOUT
CUPID'S PATHWAY
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HURON ROAD
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5 ARCH ROCK NATURAL BRIDGE
6 POINT LOOKOUT
7 SUGAR LOAF ROCK
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Grand Hotel

Grand Hotel
MACKINAC ISLAND
MICHIGAN



WORLD'S LARGEST SUMMER HOTEL

ARCHITECTUR-ALITIES

(A Clip Sheet — Newspapers Please Copy)

In planning the Michigan Society of Architects 8th Annual Midsummer Conference at the Grand Hotel on Mackinac Island, Michigan, scheduled for August 2-5, 1951, Society president Leo M. Bauer of Detroit, is led to the belief, that the front porch may again come into its own—that is if people are informed as to what takes place on porches when people talk business there.

President

Bauer relates that after the death of the Dodge Brothers, in the early 20's, the estate decided to sell the company, a difficult undertaking in view of the size of the organization. But during the summer, the heirs met at the Grand Hotel, together with prospective purchasers, Dillon, Read & Company, and there the largest single industrial transaction in the history of the country was negotiated. On May 1, 1925 a check was issued, to consummate the deal, in the amount of $146,000,000.

W. Stewart Woodfill, owner of the hotel, recalls the visit vividly, but says that at the time reports were that the amount was to be $147,000,000. The thing that worries him is what became of the other million dollars. "A tip, no doubt," says Bauer.

The July issue of the magazine HOLIDAY carries a 15-page illustrated article entitled "Holiday in Michigan," by Phil Stong, a good portion of which is devoted to Mackinac Island and the Grand Hotel. Considerable space is about the hotel's "$32,000,000 barber shop," a story which was first published in the Bulletin of the Michigan Society of Architects, and which today is framed and hangs on the walls of the shop. Says HOLLIDAY:

"Sometimes on Mackinac Island there is even 'a millionaire no one has ever heard of', as Stewart Woodfill discovered in 1939, when his friend Walter Dill Scott, then president of Northwestern University, telephoned from Chicago to say, 'Stu, you've got an unidentified rich man staying in your hotel. All I know about him is that he has no heirs and wants to endow a college. How about finding him and steering him toward Northwestern?'

"When Mr. Woodfill searched the register, he found an abundance of millionaires, but all of them had families. He questioned the staff, but none of them had noticed an unknown guest making like a millionaire around the place. 'That's understandable,' he explained to us, 'the quietest guests we have are the richest.'

"Finally, it was the fox that came to the hunter. Woodfill was having a shave in the hotel barber shop when a man in the next chair said suddenly, 'I've got a problem. I want to leave some money to some kind of school or charity, but I don't know which. Something in Chicago, I guess, since I've made my money there. I thought of Chicago U.'

"Mr. Woodfill considered, 'But that's the Rockefeller school, isn't it? They're pretty well oiled. Now let me see—there's Northwestern—fine university—beautiful campus—but poorer than Job's fleas.' (A misstatement of considerable proportions.)



LEO M. BAUER, President, Michigan Society of Architects

"'That's a good idea, I'll think about it.'

"A week or two later Northwestern got a check from Walter P. Murphy for $7,000,000, and when Mr. Murphy died an additional $25,000,000.

"The barber chair, a well-groomed but aged veteran, was left in place when the shop was refinished a few years ago, and there is a plaque above it which says:

"While sitting in this chair
On August 19, 1939,
Mr. Walter P. Murphy
Made the decision to give $32,000,000
For the founding of the Technological Institute of Northwestern University."

Architect Bauer further reports that Michigan's new senator Blair Moody will be the principal speaker and guest of honor at the Mackinac Conference. Moody is not a newcomer to the Society, having been assigned to cover its convention as early as 1927, when he was a young newspaper reporter.

Other notables will be in attendance as speakers, including the president of The American Institute of Architects, Glenn Stanton, of Portland, Oregon; John M. Richards, of Toledo, Ohio, Great Lakes Regional Director of the Institute; Clair W. Ditchy, of Detroit, national secretary of the A.I.A.; architect Roger Allen, of Grand Rapids, humorist, after-dinner speaker, and conductor of the daily column, "Fired At Random," in the Grand Rapids Press.

One of the most prominent will be C. Howard Crane, A.I.A., of London, England and Detroit. Mr. Crane left Detroit some sixteen years ago, after building up Detroit's theatre skyline. He still maintains offices here, as well as in London, Bermuda, Honolulu and Birmingham, England.

Governor and Mrs. G. Mennen Williams are expected to attend, as they have done so for the past two years. They are generally in residence at the governor's mansion on the Island at that time.

Ladies are especially invited to attend the conference, as well as are all elements of the building industry, their families and friends. Some sessions are especially planned to be of interest to ladies as well as others in attendance.

A special feature will be a carriage ride, compliments of the Society, on which Architects Warren Rindge and Charles Norton, of Grand Rapids, will point out the places of interest. These two architects were engaged by the U. S. Department of the Interior to measure and record by drawings and written data the historic buildings on the Island, for the Library of Congress.

Peter Frantz, son of architect Robert B. Frantz, of Saginaw, will have a one-man show of his architectural photographs taken in Europe last summer. They have just been shown at the Saginaw Museum.

Architect John C. Thornton, of Detroit, will present a paper on the subject of "The Relationship of Surface Physics of Masonry Units and Permeability of Walls," which has to do with leaks in buildings. This material is new and has not been presented nationally, though it has created great interest here and will be featured widely after the conference. Thornton developed the findings after extended research on the subject.

Others to be heard on the program are architects James A. Spence, of Saginaw; Prof. Ralph W. Hammett, of the College of Architecture and Design, University of Michigan; Adrian N. Langius, head of the Building Division of the State Administration Department, at Lansing.

Messrs. J. Gardner Martin and Paul F. Rice, of the Portland Cement Association, will be hosts at a cocktail party on Friday afternoon.

Regarding the design of the Grand Hotel, Bauer said that the Society's late member, George D. Mason was the architect. Though it was completed in

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1887, plans are still on file in the Mason office, which is now carried on by David H. Williams, Jr., Albert C. McDonald and Eugene T. Cleland, at 409 Griswold Street in Detroit.

Mr. Mason once related that when he was first called to the Island by the owners, they wanted quick action. Having narry a tape, nor even a rule, he paced off the distances, estimated levels of the ground, and proceeded. The sketches were approved, and when he came to check them, he found that he was off only by inches.

* * *

Detroit Chapter of The American Institute of Architects, along with other affiliate societies, will have an exhibit at The Engineering Society of Detroit the week of July 23-28, in connection with the celebration of Detroit's 250th birthday, it is announced by Amedeo Leone, Chapter vice-president.

The exhibit is intended to show the development of architecture during the City's growth, and also to inform the public of what the architect does.

An architect will be on duty to answer questions daily from 2:00 to 9:00 p. m. Those serving will be Frank Barcus, Jack K. Burns, George J. Bery, Erroll R. Clark, Gerald G. Diehl, Robert R. Calder, Charles Horner and Raymond C. Perkins.

Detroit Chapter, A.I.A., was founded in 1887. As the only chapter in Michigan then, it was known as the Michigan Chapter. Its name was changed to the Detroit Chapter in 1923, when the Grand Rapids Chapter, now Western Michigan Chapter, was established. In 1945 the Saginaw Valley Chapter was formed.

In 1914 the Michigan Society of Architects was formed as an independent organization, its chief purpose being to promote the passage of a registration act for architects in the State. The Society grew to have seven divisions throughout the State. Naturally, there was much confusion—of the press, the public, and even among members.

About a decade ago, when the Chapter had less than 100 members, a movement for unification of the profession began, and now the Chapter has 400 corporate members, 100 associates and 275 student associates. The State Society is made up of members of the three chapters, numbering about 80% of all architects registered in Michigan. In addition, the Society has 80 nonresident members — architects registered in Michigan but having their homes and principal places of business in other states. In this movement, Michigan has led the way and other states are following suit.

The Chapter holds its regular monthly meetings at The Engineering Society of Detroit. Its official publication is the Monthly Bulletin of the Michigan Society of Architects, founded by Talmage C. Hughes in 1926 and edited and published by him since. The Bulletin recently published a special issue containing photograps and biographical sketches of all Society members. Theodore G. Seemeyer, Jr., is advertising director.

Detroit is known internationally for its large architectural offices—pioneered by the late Albert Kahn, and including many others. The Chapter has pledged its wholehearted support to the government in the present emergency, as it did during the last war.

* * *

Talmage C. Hughes, F.A.I.A., flew to Birmingham, Ala., July 12, for the opening of THE CLUB, the South's newest and swankiest, atop Red Mountain, overlooking the Pittsburgh of the South.

The event was televised; the architects, Warren, Knight & Davis taking part, with Hughes as their guest. The members of the firm are all graduates of Alabama Polytechnic Institute, at Auburn, Ala., as is Hughes. The three senior members have sons who are also graduates of Auburn and are now members of the firm.

THE CLUB will be featured in the National Architect for July. Incidentally, Detroit is the home of this up-and-coming architectural magazine, founded in 1925 by Hughes, and edited and published by him since. Hughes is this year celebrating the 25th birthday of his Monthly Bulletin of the Michigan Society of Architects.

Besides his editing chores, Hughes finds time to design theatres in the outlying communities. He has just received the 1951 award of "Best of the Year" for his Rapids Theatre in Eaton Rapids, Mich., of which Cash Beechler is owner. Albert S. Johnson was theatre consultant. Architect Hughes' other practice consists mainly of building houses for himself, living in each for a while, then selling it. He now has his fifth under construction on Harbor Hill in Grosse Pointe Farms.

* * *

Eero Saarinen, President of the Detroit Chapter of The American Institute of Architects, has received notification of the appointment of Michigan men to national committees of the Institute.

Clair W. Ditchy, of Detroit, who is national secretary of the A.I.A., has been named a member of the Committee on By-laws; Leo M. Bauer, of Detroit, president of the Michigan Society of Architects, has been appointed a member of the Committee on the Architect and the Government, while Robert B. Frantz, a member of the Saginaw Valley Chapter, was appointed to membership on the Committee on International Relations.

Saarinen, who became president of the Chapter upon the death of Andrew R. Morison on April 26, reported that the Morison Memorial Scholarship Fund had reached a total of more than $1,500.

* * *

Clair W. Ditchy, F.A.I.A., of Detroit, national secretary of The American Institute of Architects, will conduct a Fall Trek of Architects to Europe, for five weeks, beginning September 1, 1951. Mrs. Ditchy will accompany him. Architects from throughout the country, their families and friends, will visit five countries of Western Europe and be entertained by architectural organizations in each. On the itinerary will be London, Stockholm, Zurich, Lucerne, Florence, Rome, Nice, Paris, and the Chateau country.

In addition to the Ditchys, others from Detroit will be architects Raymond C. Perkins and George F. Diehl.

On a Spring Trek similarly conducted by Mr. and Mrs. Harold R. Sleeper of New York, Detroit architect, J. H. Gustav Steffens was in attendance.

* * *

Detroit Chapter of The American Institute of Architects has approved an agreement with the telephone directory advertising company to list members of the A.I.A. under their seal and a 25-word statement as to what the organization means.

Heretofore there have been listed among architects many who are not registered as such, and it was felt that the public would have no way of knowing this fact. The heading will carry the statement that all members of the A.I.A. have been registered in Michigan by due process of law, that they are members in good standing of the A.I.A., and that they have subscribed to a code of fair practice, honestly, integrity and ability.

* * *

Frank Lloyd Wright, world-famed (and most bemedaled) architect, was a visitor to Detroit recently. At a dinner preceding his lecture, when mention was made of the 1951 convention of The American Institute of Architects in Chicago, he said, "I understand they gave the medal to a man named Maybeck (Bernard Maybeck of San Francisco). I wonder what that makes the medal worth."

Reminded that Philadelphia newspapers had quoted him as saying he wore the British medal because it was the only one that had a ribbon, he denied the statement, saying "that's just newspaper rubbish. The real reason is that the British medal is the only one that means anything."

Mr. and Mrs. Wright left Detroit for Europe, where he was awarded Italy's Star of Solidarity, just before the opening of an exhibition of his work at Strozzi Palace in Florence.

* * *

Milo Quaife's slick new book, "This Is Detroit," official publication of Detroit's 250th Birthday celebration, is a splendid document of our architecture down to date.

Last two pages: architect Saarinen's conception of our Civic Center development at the foot of Woodward Avenue, and Suren Pilafian's Wayne University campus.

* * *

Largest permit of Detroit's Department of Buildings and Safety Engineering: the new City-County building going up at Woodward and Jefferson. However, it's being done by installments.

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received a penny post card from Alfred C. Brozo, permit chief, that his department was ready to issue the permit. This is the same procedure followed in the case of a two-car garage—except that the fee is $1,074.50, and this is only for the foundations.

* * *

The State of Michigan Board for Registration of Architects, Professional Engineers and Land Surveyors, announces that at the last examination, held on May 25, 1951, the following architects were newly registered to practice in Michigan:

James Henderson Barr, of Saarinen & Associates, Bloomfield Hills, Mich.; Robert Forsythe Bishop, 908 Chestnut St., Philadelphia, Pa.; Oscar A. de Bogdan, Harwood Bldg., Scarsdale, N. Y.; Joseph Newton Lacy, Saarinen & Associates, Bloomfield Hills; William Muschenheim, College of Architecture and Design, University of Michigan, Ann Arbor; Beryl Price, 1911 Vine St., Philadelphia; Robert J. Schultz, 520 E. Sample St., South Bend, Ind.; George B. Townsend, 1437 Marshall Ave., St. Paul, Minn.

All were registered by reciprocity, having been registered in other states.

* * *

Cornelius L. T. Gabler, Architect, president of the Downtown Lions Club, took part in ceremonies in front of the City Hall last week in which his Club presented a mobile playground unit to the City of Detroit. Mayor Albert E. Cobo was the recipient.

* * *

Architect Stanly Fleischaker has moved his home to 20489 Litchfield Road, Detroit 21; Werner B. Anderson, from 11700 Coyle Avenue to 4708 Sherbourne Drive, Pontiac, Mich.

* * *

Solidarity House, international headquarters of UAW-CIO, at Jefferson Avenue, the River and Parker Avenue, in Detroit, is soon to be published in the Architectural Forum, Magazine of Building. Hugh Taylor Millar is the architect. Parts of the building are designed to take ten more stories in the future.

* * *

Giffels & Vallet, Inc., L. Rossetti, Associated Engineers and Architects, Inc., were recipients of an award of merit for their Veterans Hospital in Fort Wayne, Ind., on which Alvin M. Strauss of Fort Wayne, Ind., was associate architect. The occasion was the Annual Convention and National Honor Awards of The American Institute in Chicago recently.

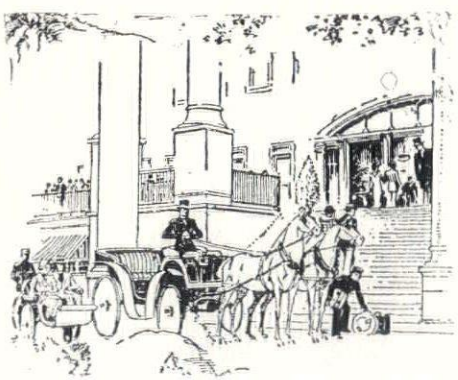
The Detroit Chapter, A.I.A. will make the presentation to Mr. Rossetti at a special ceremony in September.

* * *

Linn C. Smith, of the firm of Eberle M. Smith & Associates, has been named chairman of the 38th annual convention committee for the Michigan Society of Architects, scheduled at the Hotel Statler in Detroit, March 5-8, 1952.

Smith announces that there will be a comprehensive display of building materials and products, which enterprise was begun last year under the direction of Sol King, of the firm of Albert Kahn Associated Architects and Engineers, Inc.

Smith's firm has done some outstanding school buildings for the Detroit Board of Education and other communities, which have received national recognition.



Thomas H. Hewlett, of O'Dell, Hewlett & Luckenbach, Architects, director of the Detroit Chapter, The American Institute of Architects, reports word from Washington headquarters that the Institute's 1952 Annual Convention will be held at the Waldorf-Astoria Hotel in New York City, June 22-27, inclusive; 1953, in Seattle, Washington; 1954, in Boston, Mass.

* * *

Detroit Chapter, A.I.A. is recruiting architects as volunteer civil defense building inspectors, under Joseph P. Wolff, Commissioner of Buildings, who heads a unit of Detroit's civil defense program under Major General Clyde E. Dougherty. Eberle M. Smith is the Chapter's representative; Talmage C. Hughes, alternate.



ISLAND HOME

of Michigan's Great Woman Pioneer

"You have killed my husband!" The anguished cry broke the stillness of the Pottawattomic village on Lake Michigan where Madeline and Joseph Laframboise were spending the night. Enraged at the fur trader's refusal to give him liquor, Nequat, a young brave, had stolen into their tent and slain the devout Joseph as he knelt in prayer.

The Pottawattomies who were outraged by the wanton murder of their trusted friend eventually captured Nequat and brought him to Madame Laframboise for judgment. Though she was the granddaughter of Returning Cloud, famous Ottawa chieftan, she followed the Christian faith of her French father and even when confronted by the slayer of her beloved husband, she heeded the Biblical admonition to forgive one's enemies. "Set him free," she told Nequat's captors. The Indians reluctantly obeyed but later Nequat was found in the forest with a knife through his heart.

After her husband's death Madeline Laframboise carried on the business in which she had assisted her husband since their marriage in 1796 when she was seventeen. Noted both for her personal charm and her enterprise, she became one of the Northwest's greatest fur traders. She spoke French like a Parisian and in middle age she taught herself to read and write the language fluently.

Her home on Mackinac Island where she spent the last years of her life was built for her in the early 1820's by her son-in-law, Captain Benjamin Pierce, commandant of Fort Mackinac and brother of Franklin Pierce, who became President. The home, now privately owned, is preserved as a survival of Michigan's early days.

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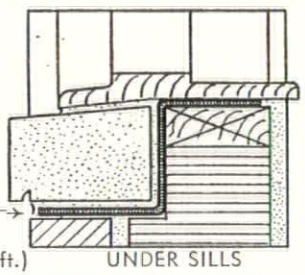
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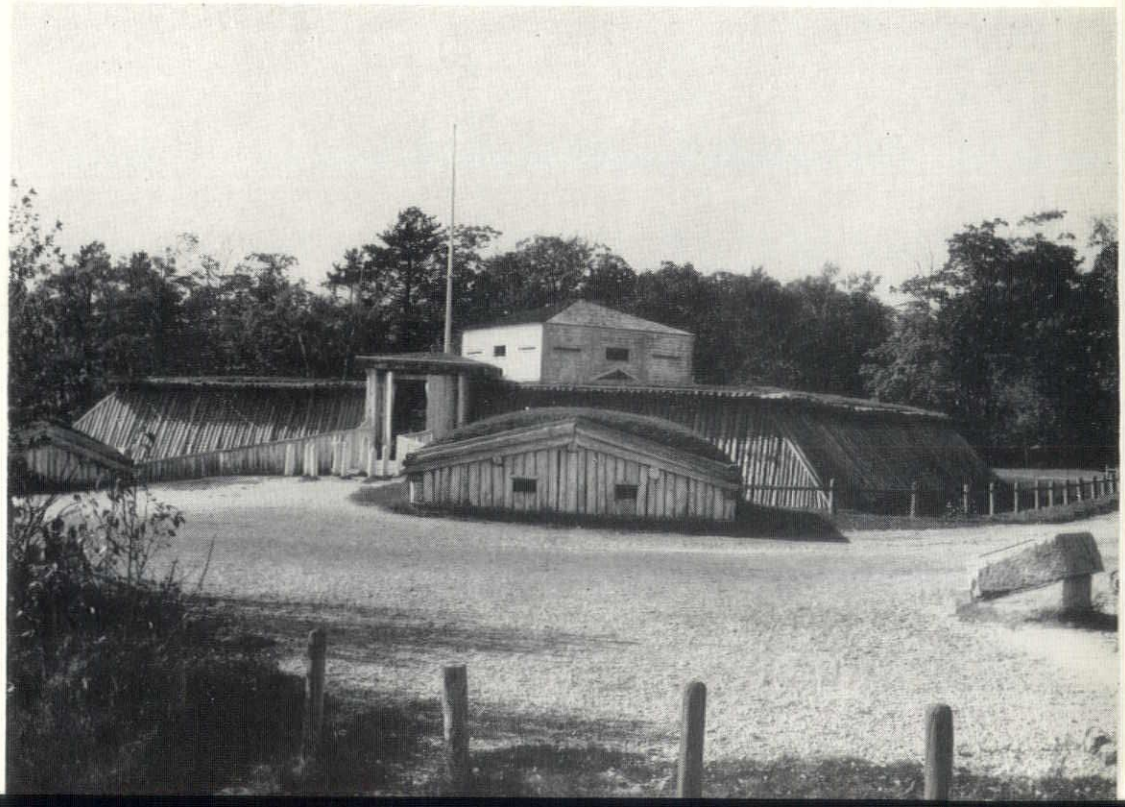
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A musical joy ride, the picture featured The Grand Hotel. Here Esther Williams, Johnnie Johnston, Jimmie Durante and Dick Simmons celebrate an approaching wedding.



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GENERAL CONDITIONS

Contributed by George S. Hawes, A.I.A., Saginaw Valley Chapter
Addendum No. 1

1. Scope: This addendum shall constitute the guiding rules under which all construction shall proceed and by which all plans and specifications shall be interpreted.

2. **Interpretation:** The plans and specifications are to be taken together. Anything shown on the plans and not mentioned in the specifications, and anything in the specifications and not shown on the plans is to be considered as both shown and specified, and anything wanted by the owner or any of his friends, or by anybody else (except the contractor) shall be considered as shown, specified, implied and required, and shall be provided by the contractor without expense to anybody but himself. If the work has been done without expense to the contractor, the work shall be taken down and done over again until the expense is satisfactory to the owner. Coincidence between the plans and executed work shall not be considered a claim for extra compensation. The architect is not required to recognize coincidence.

Anything that is right on the plans is to be considered right, anything that is wrong on the plans shall be discovered by the contractor and shall be made right without telling the architect or indicating it in the bills. Anything that is forgotten or left out of the plans and specifications, but which is necessary and required for the comfort and convenience of the owner, whether he thought of it before or after the execution of the contract, shall be provided by the contractor to the satisfaction of everybody.

3. **Rules and Regulations:** The work throughout shall comply with all rules, regulations, caprices and whims of all City, County, State, National and International Departments, Bureaus, and officials, having or not having proper jurisdiction.

4. Materials: All materials shall be of the best of their several kinds, and the contractor is expected to know and provide the best, irrespective of what is specified in detail.

Further, the architect reserves the right to change his mind about what is the best. Any changes necessary to make the work and material fit, to the mind of the architect, shall be made by the contractor without extra cost.

5. **Arbiter:** In case of any dispute arising as to the nature of character of the work, specified or implied, the matter shall be decided by referendum and recall after which the decision may be reversed by the architect.

6. **Payments:** Payments, if any, shall be made only on the architect's certificate. Architect's certificates shall not be considered negotiable nor are they legal tender. When once issued, the architect assumes no responsibility for their usefulness.

Partial payments shall be made as the work progresses in the amount of eighty-five per cent of the value of the work done, as judged by the architect. In no case shall the judgment of the architect include more than enough to cover the payroll every Saturday night. The material men must take the customary chances. The final payment (if any) shall be made only when everybody (but the contractor) is satisfied. Any evidence of satisfaction on the part of the contractor shall be considered a just cause for withholding the final payment.

Courtesy of "The Elements of Specification Writing"
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LETTERS . . .

We should like to express our interest in the Monthly Bulletin and our feeling that it is an outstanding contribution to architectural literature. It certainly indicates the progressive attitude of the State of Michigan.

We are particularly interested in the publication of work of individual offices because we feel that there is very little other opportunity for distribution of information and because we feel that it provides a medium for proper integration of the architect in any community.

J. Stewart,
Sobel & Stein, Chicago.

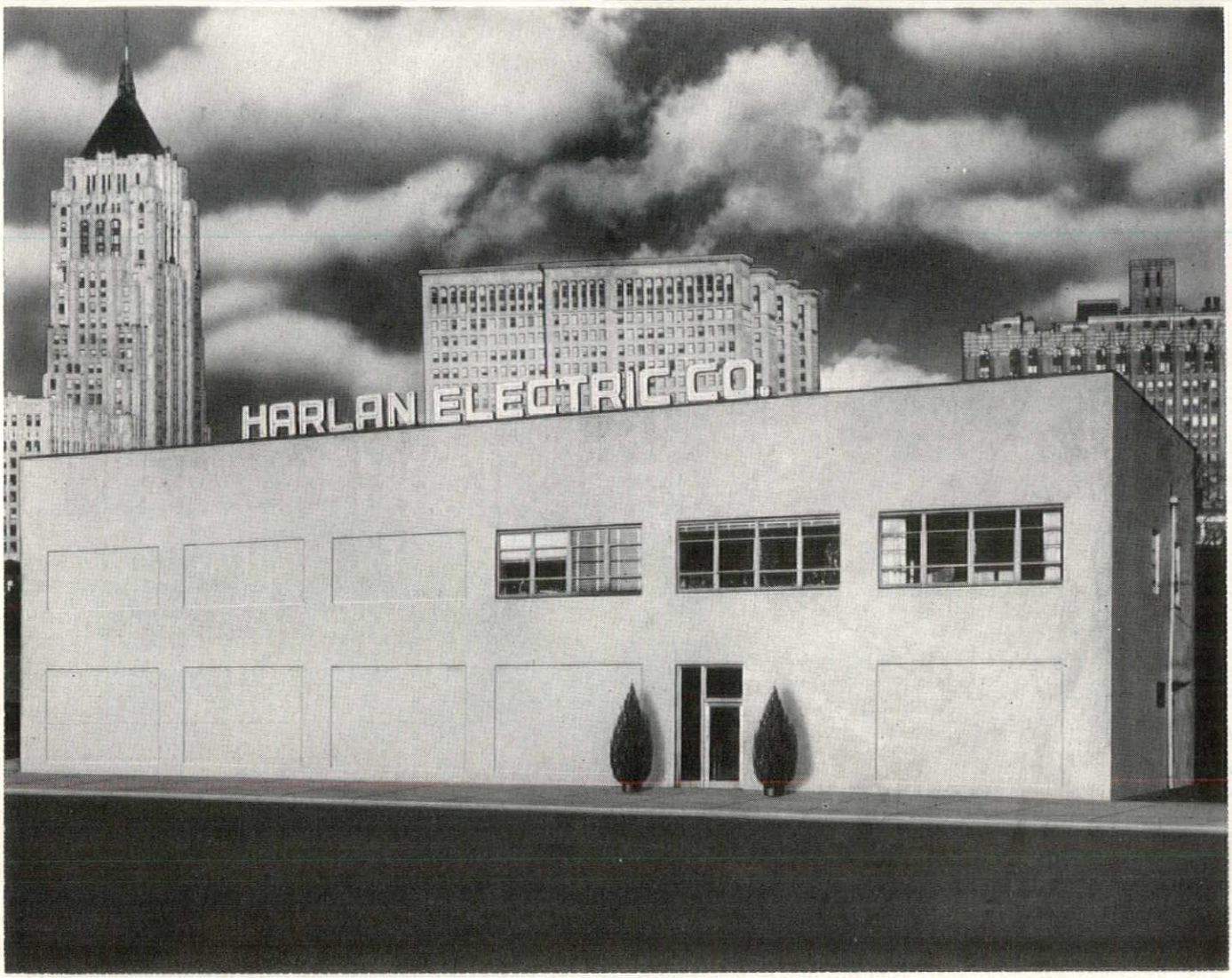
Mr. J. F. Chamberlin, of Architectural and Industrial Models, 20195 Appoline, Detroit 25, Mich., announces a service of model-making for architects who do not have their own model makers. He has done work for such architects as Charles Hannan, Ted Rogvoy, Charles Agree, and Bennett & Straight. He can be reached by telephone at University 3-3106.

AMERICAN SOCIETY OF HEATING & VENTILATING ENGINEERS, DETROIT CHAPTER has elected George Akers President. Other new officers are Charles A. Strand, Vice President; R. H. Oberschulte, Secretary; Edward F. Glanz, Treasurer. Board of Governors. Dave Falk, C. F. Donohoe, Don McConachie.

BELOW: Our Fellow Member, the late George D. Mason, F.A.I.A. was architect for The Grand, Hotel, which was opened in 1887. Mr. Mason passed on since our last Summer Meeting.



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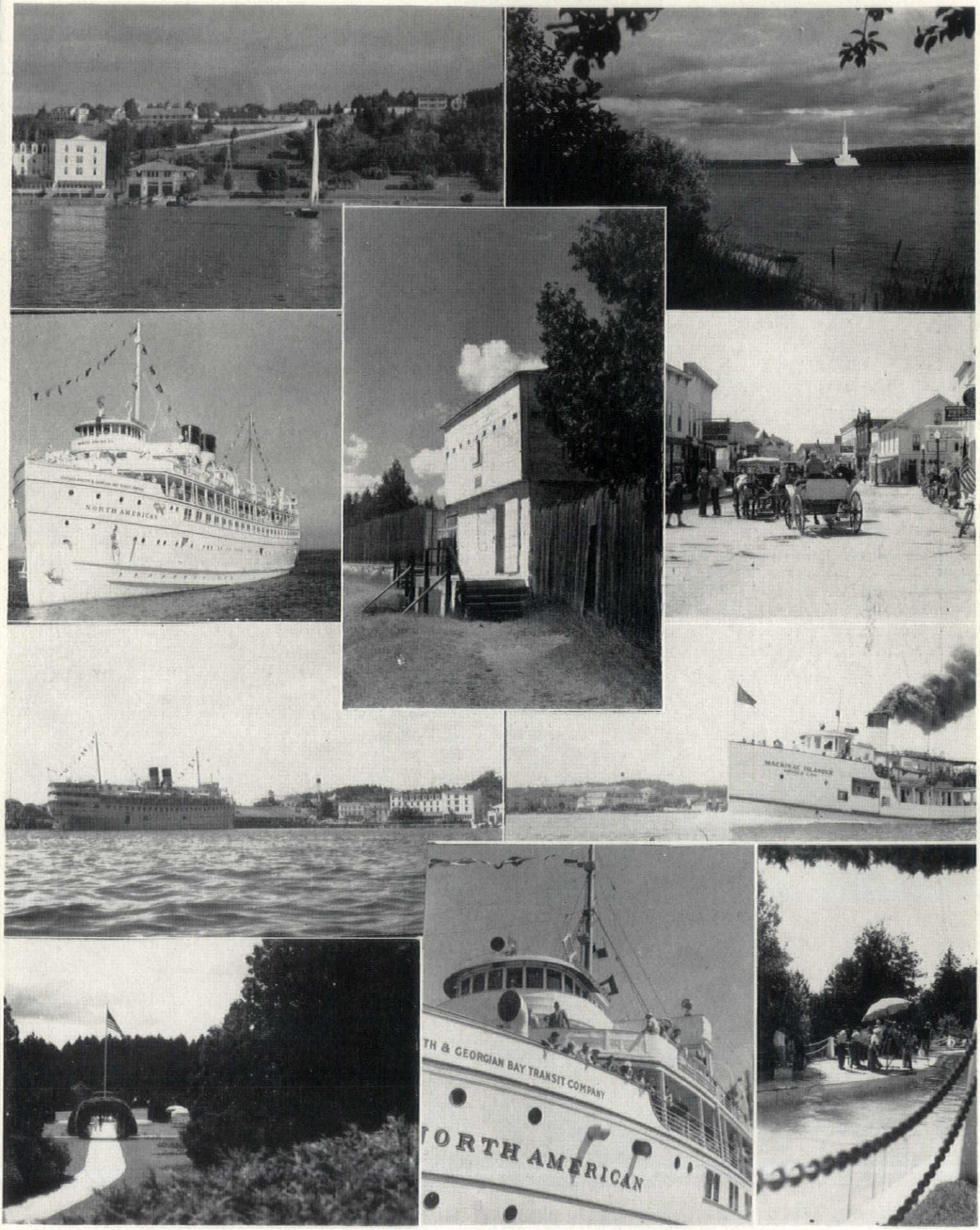
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KOREA HAS CHANGED PATTERN OF OUR LIVES

Members who heard Philip L. Graham, publisher of the Washington Post, at the August meeting have rated his talk as one of the best in recent years. We are pleased to give a resume of his discussion of "Current Developments in the News."

(Washington Building Congress Bulletin)

Mr. Graham divided his talk into three sections: 1. Some aspects of the Korean War. 2. What lies ahead in U. S. foreign policy after Korea? 3. How all of this will affect our daily lives at home.

WHY WE ARE IN THE KOREAN WAR

The United States is a sincere member of the United Nations and is pledged to oppose naked aggression such as that of the communists in attacking southern Korea on June 24. Another reason is that when the Soviet struck in Korea, it struck in one of the few places where we had a chance to stop aggression. Japan is practically the only place where we had power enough to be able to resist.

HAVE WE FOUGHT BADLY IN KOREA?

An objective examination of the facts will show that there is nothing to be ashamed of. Because of the difficulties of reporting such a situation, the American newspapers have not made clear the important fact that the operation there has been a planned withdrawal and not a retreat. As a nation we have been puzzled and humiliated by the withdrawal, which is ironic, since it was just this sort of strategy which won fame for generals George Washington and Robert E. Lee in earlier wars.

General MacArthur had two alternatives. He could evacuate the troops, wait until he had adequate forces from the U. S., and take Korea by means of amphibious landings later. Or he could take the more difficult position of committing his troops piecemeal in delaying and withdrawing action. He took the second alternative, which was less costly in American lives, and it has been brilliantly carried out. It now appears that the U. N. forces will hold in Korea, unless the Soviet itself should decide to enter the conflict.

1945 PEACE TERMS

On every side we hear complaints about how badly we did in the 1945 negotiations for peace. The truth of the matter is that while we think we were seduced by the peace, from Russia's point of view we did very well indeed. We ended the war with the two most important industrial complexes, Japan and the Ruhr, within our control. They are the two chief targets of Russia.

When General Bradley, Secretary Louis Johnson, and John Foster Dulles visited Tokyo a few months ago, they reported that we were moving closer to a peace treaty with Japan. The Russians, realizing that no representatives of Russia or China would participate in drawing up this treaty, felt that this was the time to strike. We had withdrawn our troops from Korea at the request of the U. N. and Russia probably thought she could gain control of all of Korea without a widespread conflict.

This was a major error on the part of the Soviet, since the action solidified the U. N. against them and ended our slow disarmament by reminding us of the evils of international communism and our need to be on guard against it.

WHAT LIES AHEAD FOR US NOW?

We have learned that our armed forces have been maintained at too low a level. While Defense Secretary Louis Johnson is partially to blame for this situation, it is also largely the fault of all the American people. We are too anxious to pin the blame on someone. Until the Korean attack occurred no one appeared anxious to have his taxes raised 20% or to have universal military service. The blame really rests on all of us.

For the next few years minimum military expenditures will be between $30 and $40 billion, instead of the present $15 billion. The U. S. budget will probably be $60 to $70 billion dollars. The real test of democracy will come when we face this steady drain on our economy year after year. Constant living in the shadow of a direct attack will be harder to carry on than an all-out war, for we will not know how long the need for it will last. It will require determination to bear without discouragement these heavy expenses and the calling of our young men to the service.

WESTERN EUROPE MUST BE ARMED

Although the Korean attack took place on the opposite side of the globe, it has emphasized the need to get western Europe into better shape. As long as the present vacuum exists there, our position will be untenable. It took the past two years of the Marshall Plan to give the people there the will to live, let alone the will to fight. Now we must instill in them the will to fight and back it up with dollars. The Soviet ground forces are so large that they can rout anything the world can put against them. Within a few years they will also have a stock of atom bombs. Within that time we must build up our strength and there should be 30 to 40 divisions in Europe.

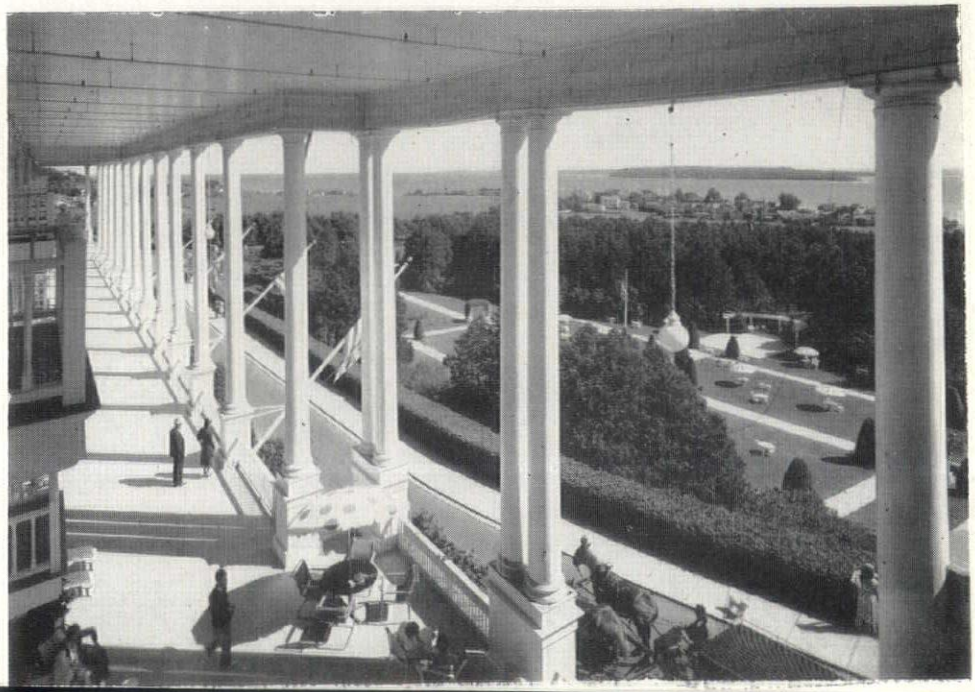
A MORE INSPIRED FOREIGN POLICY NEEDED

A further lesson from Korea is that we will need to maintain a more aggressive and inspired foreign policy all over the world. We are fighting a war of propaganda and intrigue and must develop the insight and understanding to win increasing numbers of the free world to our side. A free country can have no foreign policy except as it is approved by groups of citizens such as this. Only as we understand the problems and have the courage to support them personally, can we have a real American policy.

CAN WE MEET THE PROBLEMS?

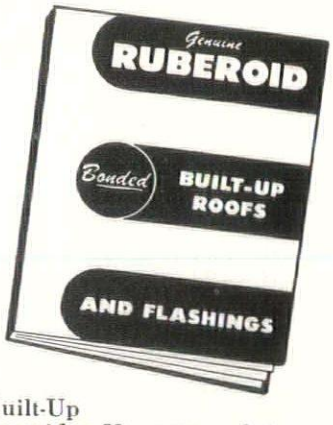
We will not deserve to survive unless we learn the dimensions of the threat. Have we the self-denial to meet inflation, or will we take the easy way as we did in the last war? Will we continue to spend $100 million to burn potatoes? Will we be big enough to dig into the problem of increasing productivity with management and labor working together to achieve it? Have we the boldness to master the ups and downs of the business cycle? Can we provide the social services the people want in this 20th century? Will we change some of our traditional attitudes? Our attitude about race has developed out of the difficulties of the past, but it is shocking to the people of Asia.

As professed Christians, what progressiveness will we show in meeting these problems? If we can meet them squarely, victory lies before us. There is no push-button war and there is no push-button civilization. Each of us has the responsibility 365 days a year to keep America the hope of freedom and the hope of civilization. If we default, we are giving up the goal of peace and dignity for mankind.



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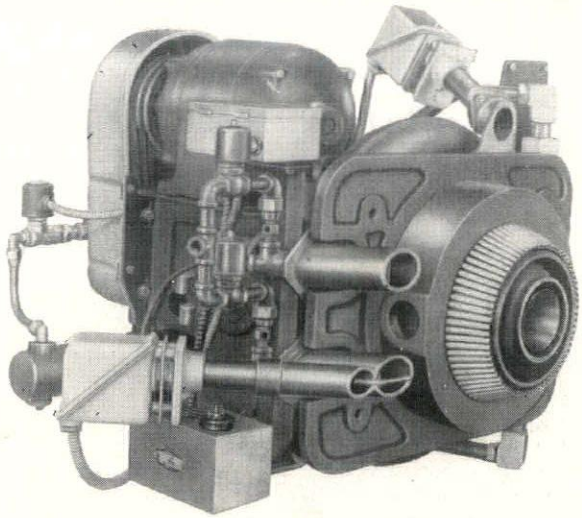
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BANNISTER

IS MODERN ARCHITECTURE REALLY MODERN?

TURPIN C. BANNISTER
Head, Department of Architecture, University of Illinois

A TALK BEFORE THE DETROIT CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS, MAY 24, 1951

No generation of men has ever lived in more complex times. In politics, social organization, material equipment and art, it is difficult to discern that purpose and unity which could give us reassurance and confidence to meet the future. It is small wonder, therefore, that too often we seek comforting escape in easy slogans and casual oversimplifications.

Modern architects are not immune to these dangers. Frequently, they seize upon some aspect of their art and inflate it out of all proportion to truth. They forget that understanding and mastery of the nature of architecture, one of the most complex of man's activities, cannot be attained by superficial guesswork, but must be won by close study, careful analysis, and firm reasoning.

It is our purpose here to examine some of our common beliefs about modern architecture, to test their validity, and to attempt to discover some of the fundamental characteristics which give point and meaning to our own time. In this process it will be useful to cite many intriguing examples that do not appear in the usual course in the history of architecture. They amply prove that little is new and that our ancestors wrestled with, reacted to, and solved age-old problems much as we do today. History is often more modern than today's invention.

No more common belief exists today than that past ages were indifferent to personal hygiene and that we are the first and most enthusiastic patrons of building sanitation. It is a shock to some of us, for example, to find that the earliest water closet, comparable to modern devices, was designed in 1592 by the Englishman, John Harrington, and installed in his house at Kelston, four miles west of Bath. Harrington, a son of an illegitimate daughter of Henry VIII and god-son of Queen Elizabeth, his cousin, had been exiled from court due to some ribald witticism, and his apparatus was part of the renovations he made to entertain the Queen and regain her favor. The novelty so pleased Elizabeth that she ordered Harrington to duplicate it in her palace at Richmond. In 1596, Harrington described his invention in Shakespearean prose in two books, **An anatomie of the metamorphosed Aiax,** and **A new discourse of a stale subject called the Metamorphosis of Aiax.** Ajax, or Jacques, was the favorite English euphumism for such accommodations, and illustrates the European habit of associating such places with an enemy. Frenchmen, ever since, have responded by using the term, **lieux d'anglaises.** In his books, Harrington includes a woodcut of his apparatus, which displays a storage tank, seat, bowl, and drain. The valve is turned by a key to prevent children and servants from abusing the works or wasting water. Harrington advises that it need be flushed but twice a day. Despite Elizabeth's appreciation, the episode was a disappointment, for the Queen, suspecting that his books but covered an insinuation against her favorite, the Earl of Leicester, soon banished Harrington again to boredom at Kelston. Such is the reward of mankin's benefactors.

Every student of architectural history knows the luxurious public baths of ancient Rome, but the prevalence of well-fitted bathrooms in private homes is less familiar. In the simple country farmhouse at Bosco Reale, two miles north of Pompeii, built by J. Fannius Sinister in the reign of Augustus, a suite for bathing stands close to the kitchen, so that the furnace room with its lead boiler adjoins the kitchen hearth. Lead pipes and valves conduct both hot and cold water to the basin and tub in the caldarium, which with the tepidarium enjoys radiant heat from hypocausts lining the floor and walls. Thus it is seen that the presence and prevalence of plumbing is not a novelty or monopoly characteristic of modern architecture.

Surely, however, we can claim as our own that ingenious device, the elevator, which was a prize permissive factor in the realization of modern skyscrapers. Of course, we are all familiar with the role of Harrison Gray Otis in perfecting the safety brake which he exhibited at the New York Crystal Palace in 1853, but few of us suspect the long stages by which men sought to escape the grasp of gravity. In 1832 Richard Trevethick proposed a gilded cast iron, 1000-foot-high column to commemorate the passage of the Reform Bill. The central tubular shaft contained an elevator cab for twenty-five passengers which was to be raised by air pressure supplied from below by a steam pump. In case of failure the air would cushion the cab and allow it to settle gently to ground level. Trevethick died the following year and the project ended, but pneumatic lifts had already been proved feasible in 1810 by Benjamin Gibbons at the Level Iron Works, near Dudley.

About 1825, William Strutt, the famed mill owner of Derby, developed a factory elevator, or teagle, in collaboration with Mr. Frost, a Derby machinist. The wooden cab, with a capacity of six persons, ran in a six-foot-square shaft, and it and its counterweights were guided by plank rails. Power from the mill's shafting moved the cab at 120 feet per minute. Andrew Ure reported in 1935 in his **Philosophy of Manufactures,** that he had ridden many such teagles and that mill owners adopted them to save workers' energy for more productive tasks than climbing stairs.

The application of steam power to mine hoists had been worked out during the last third of the 18th century. Long before that, however, hand-powered pulley hoists had been used in merchants' warehouses, and on occasion such devices were installed in palaces for the convenience of aged or ailing nobility. In 1743, a **chaise volante,** or flying chair, was provided at Versailles. No doubt, it was similar to that shown in the section of a palace published in 1714 by Leonhard Christoph Sturm, who perhaps had seen an example built about 1672 by Erhard Weigel, professor of mathematics, in his own house near the University of Jena. A comparable passenger lift was reported in 1660 by the Duchesse de Montpensier, cousin of Louis XIV, in the house of the Marquis de Savoie at Turin, and still another was installed about 1520 in the Castel Sant'Angelo at Rome for the convenience of Pope Leo X.

A high-rise, water-powered hoist was illustrated in 1556 by Georgins Agricola in his famous book on mines, entitled **De re metallica.** The axle, protected from the grinding action of the chain by easily replaceable wooden slabs, was turned by a large wheel which raised or lowered the load according to which of two sets of cups received water from the flume. Such a mature design implies long development, and may indeed stem from late medieval developments. One final example, from the Kyeser

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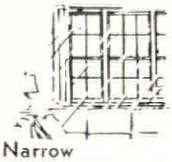


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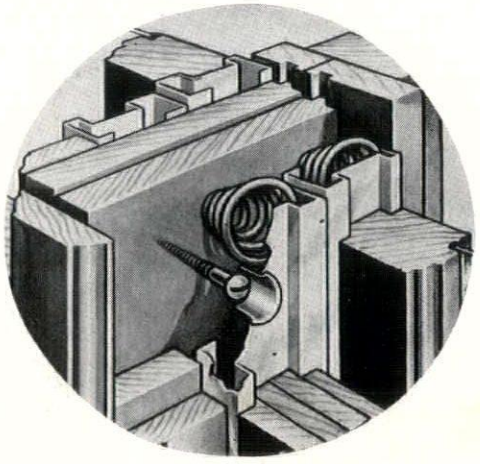


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manuscript of 1405, shows a wind-powered elevator with both lifting and a lowering axles, each activated by a pair of rotors. Thus, the idea and principles of vertical transportation have long been exploited in full consciousness.

But surely modern architecture is unique in its love of automatic gadgetry. Where, for example, are the counterparts of our magical photo-electric door openers? Jefferson, of course, rigged his double doors at Monticello to react to pressure on either one, but humon force was still required. Leonardo da Vinci about 1500 illustrated a self-closing privy door operated by a concealed counterweight. An ingenius equivalent of our "electric eyes" was described, however, about 110 B. C. by the Hellenistic scientist, Hero of Alexander, who suggested his gadget as a means of causing the doors of a temple to open and close automatically whenever a worshiper burnt an offering on the altar outside. The fire on the hollow bronze altar expanded the air inside which forced water into a bucket, whose increased weight in turn turned the spindles of the door. When the altar cooled off, the contracting air sucked water out of the bucket and allowed a counterweight to close the doors. Thus, "gadgetmania" is not particularly new. The love of seemingly magic playthings is a perennial human susceptibility.

Probably most laymen today consider the development of the metal-skeletoned, curtain-walled skyscraper as the most dramatic triumph of modern American architecture. No one can deny that our architects and engineers have established prodigious records in the size and height of such structures, but the basic ingredients are not recent nor even American. The curtain wall is as old as timber framing, and the use of structural metal likewise has a venerable genealogy. In 1865, the French engineer, Fontaine, built at St. Ouen, a suburb northwest of Paris, a warehouse in which the brick curtain walls facing the inner basin were supported on a cast-iron skeleton. In 1792, William Strutt employed inside the exterior bearing walls of his six-story Calico Mill at Derby an incombustible framework composed of cast-iron columns and beams, between which sprang segmental floor arches made of hollow-tile, or "flower pots." The Calico Mill was thus the grandfather of all modern skyscrapers, but since it no longer stands we must look to another Strutt work, the Fireproof Mill built five years later, in 1797, at Belper, a few miles north of Derby. Today, after 154 years, it is still in use and constitutes a technical landmark in architectural history that deserves the same honor and preservation that is accorded more decorative monuments. The interior still reveals the whitewashed "Flowerpot" arches resting on transverse cast-iron beams, which in turn transmit their loads to cast-iron columns. These columns, with their cross—, or star-shaped sections, foretell a similar detail employed by Mies Van der Rohe in his famed Tugendhat House built in 1930, 138 years later.

William Strutt was directly inspired in these momentous structures by recent Parisian experiments. There, in 1785, the architect, Victor Louis, had used in the theatre and other additions at the Palais-Royal vaults of "hollow pots" just introduced by M. St.-Fart, architect and tile-maker. The ceiling vault of the theatre used these hollow pots, and above it rose a high roof framed with wide-span trusses of wrought iron. Thus Victor Louis accomplished a feat, epoch-making for his time, of a theatre constructed entirely of incombustible materials.

There is a strong suspicion that Louis drew upon an obscure architectural colleague, M. Ango, for aid in designing the wrought-iron portions of the structure. Three years earlier, in 1782, Ango had built in the suburban residence of Charles-Joseph Panckoucke, editor of the monumental **Encyclopedia methodique,** a mezzanine floor, the first to employ iron supporting members. Three wrought-iron lattice joists, quite like our own open-web joists, with reinforcing bars between them, were completely enclosed in a 9-inch thick plaster-of-Paris floor slab. The engraving of this floor is preserved to us today only because the owner inserted it in his own encyclopedia.

But both Louis and Ango drew inspiration from a more famous contemporary, the royal architect, Jacques-Germain Soufflot, who had designed in 1779, just before his death, a similar wrought-iron roof over a stair hall at the Louvre, and this in turn developed from Soufflot's use in 1770 of an intricate wrought-iron armature which reinforced the flat-arched lintels and flat ceiling vaults of the huge portico of his masterpiece, the Pantheon in Paris. This armature in turn stemmed from Soufflot's observations while repairing and completing the east facade of the Louvre, where in 1667, Claude Perrault, the doctor, scientist, and amateur architect, had inserted an even more elaborate armature which literally sewed its stones together into a system of reinforced masonry, one of the technical progenitors of our own reinforced concrete. If we pursue reinforced masonry to still earlier periods, we meet it in Notre-Dame at Paris in the late twelfth century, where it was used in a vain attempt to contain vault thrusts before the introduction of flying buttresses. Still earlier, in the Parthenon at Athens, iron cramps were systematically used to increase the stability of the masonry.

The use of metal for load-carrying structural elements likewise goes back much farther than is usually suspected. The Marble Palace, begun in St. Petersburg in 1768 and built by Catherine the Great for her favorite, Count Gregory Orlow, had a sheet copper roof supported on cast-iron beams. The earliest dated cast-iron columns, thus far discovered, are eight which carry the great

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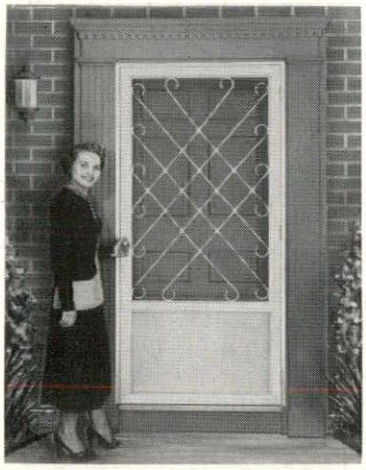
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hood of the hearth in the kitchen erected in 1752 for the vast monastery at Alcobaca, in Portugal. The technique of casting them derived straight from the manufacture of cannon. This was the kitchen visited by William Beckford in 1794 and described by him as "the most distinguished temple of gluttony in all Europe." All the surfaces were sheathed in white tile, and across the floor a rivulet flowed in a little trough. At its inlet a cage held fresh fish, and its outlet could be dammed to flood the floor for cleaning.

A medieval use of wrought-iron beams appears most unexpectedly in the long-ruined Sun Temple, built about 1250 at Konarak, on the eastern coast of India, 230 miles southwest of Calcutta. Here, were found 29 fragments of heavy iron beams, the longest of which was 35 feet, and 7½ inches square. These beams had been used as lintels over doors and as struts which held the corbeled vaults in place until the mortar had set.

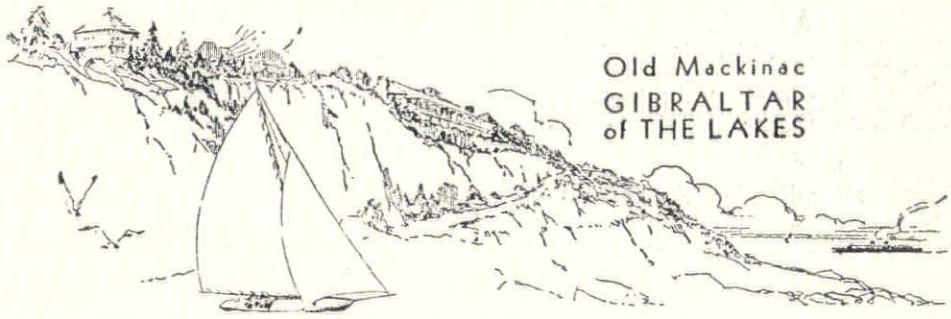
Roman architects used iron only for masonry cramps, but at least once an incombustible metal roof was achieved in the majestic portico of the Pantheon, built by the Emperor Hadrian in 120-126 A. D. The burning of the earlier temple impelled Hadrian to reconstruct it in firesafe form. The vast rotunda was covered with a concrete dome whose masonry span of 142 feet was not exceeded until 1912. The portico, however, was a different problem because its gabled form derived directly from timber truss traditions. For it, Hadrian, backed by the unlimited resources of the imperial treasury, ordered roof trusses whose members were fashioned of three cast-bronze plates, riveted together with bronze nails. This ancient bronze structure stood intact until 1625, when the Barberini Pope, Urban VIII, expropriated it to obtain cannon for the Castel Sant'Angelo, thus earning the dubious honor of the famous quip, "what the barbarians respected, the Barberini destroyed." Today, its details are known from many drawings made by Renaissance architects who marveled at a technical tour-de-force they could not hope to equal. Thus, it is seen that metal construction in itself cannot be claimed as a product of our own age.

The idea of suspended construction is often proposed today as a daring innovation. The use of suspended cables in the Transportation Dome at the 1933 Chicago Fair was heralded as a startling novelty and stimulated halcyon prophecies. It is common knowledge, of course, that James Bogardue anticipated this system when he proposed in vain for the 1853 Exhibition in New York a vast hall whose roof hung from cables slung from a central tower. What is not known, however, is that in 1840 a Forge Shop was built at the French naval arsenal at Lorient, with a roof, spanning 150 feet, hung from iron-link suspension chains. But, of course, the suspension principle is as old as the first rope-slung tent.

There is still another unacknowledged debt to which the modern skyscraper must bow. Tall building is not a unique ambition of our own day. Even before iron framing was available, multi-story construuction wth incombustible masonry vaults had been successfully realized. Perhaps the example most stimulating to the builders of the first fire-safe English cotton mills was the recently rediscovered War, Marine, and Foreign Offices built at Versailles in 1759-1762 by the engineer, Jean-Baptiste Berthier, at the command of the Marechal de Belle-Isle. Berthier's section of the Marine and Foreign Office block reveals five stories, subdivided by six heavy rubble cross walls, producing 35 compartments, each of which was 19 by 27 feet and covered by a low segmental vault, one brick thick, laid in gypsum mortar, and rising only 16 inches above the spring line. The structure still stands after 190 years of service and today serves as the town library. Of similar construction and height was the Public Granary of Genoa, built in 1625 by the architect-engineer, Giovanni Aicardi. Each of the four storage wings had five stories, each covered by three aisles of brick groin vaults. The three huge superimposed rib-vaulted halls of the donjon of the thirteenth-century castle of Coucy show that medieval architects knew the same principle, and the vaulted, fire-safe public record office, the Tabularium of republican Rome, illustrate its application in antiquity as well.

The current tendency to reduce structures to hovering lightness is often cited as uniquely modern, but this, too, was exploited long ago. In 1827, a century before the glass walls of the International Style, and a generation before Paxton's Crystal Palace, Mrs. Beaumont's 100-foot diameter Conservatory at Bretton Hall in Yorkshire, was so lightly framed that its flexible wrought-iron ribs swayed in the wind like a slithering mould of Jello. Not until its glazing was in place did the structure settle down to a satisfactory rigidity. Medieval architects often erected startling **tours-de-force** which, judged by all modern building codes, have had no right to stand for over seven centuries. Such, for example, was the elegant refectory of St. Martin's Priory in Paris. Its heavy rib vaults rested on seven limestone columns, each of which was 15 inches in diameter and over 31 feet high, producing a slenderness ratio of 25.6, about twice that allowed today for masonry piers. At Notre-Dame the monolithic colonnettes high in the facade are 7 inches in diameter and 16 feet 9 inches high, giving an even bolder ratio of 29.3.

Perhaps the most remarkable optical exploitation of structural slenderness of all time was the Sainte-Chapelle, built by Pierre de Montereau in 1246-1248 for Louis IX's most precious possession, the Crown of Thorns. Here, in order to create a translucent sparkling jewel box, wide windows reduced the walls to read-like shafts which in turn were so masked by statuettes and gilded patterns that the whole enclosure seems to float miraculously in mid-air. Just as in our own day our yearning for apparent structural effortlessness leads us to illogical and too ingenious tricks, Pierre de Montereau was forced by his own boldness to use numerous expedients, such as three tiers of iron chainages girdling the walls, and from armatures reinforcing the apse ribs. Whatever the cost in logic, the result is breath-taking and unuiquely glorious. No later work embodying the architectural conception of a building as a glass cage has approached it in sheer poignant beauty.



The medieval architect worked by trial, error, and intuition. To him the ability of modern practitioners to predict by mathematical calculations the strength and stability of a structure would appear to be black magic indeed. But engineering principles did not spring full-blown in the recent past. They have been developing for 400 years. Eaton Hodgkinson published in 1824 his first hesitant experiments to determine the breaking point of cast-iron beams. Ploddingly he tested plain and braced beams right side up and upside down, to discover what every modern student-architect knows, that is, that beam sections must be proportioned to compression above and tension below.

Early tests to determine the strength of building materials were often induced by impending structural failures. Soufflot, in his Parisian Pantheon, for example, had aimed "to unite the lightness of the Gothic with the magnificence of classic Greece." All the vaults, as well as the masonry crossing dome, were to be carried on free-standing columns, which would act as well as look the part of true supports. Despite the warnings of his colleagues, Soufflot

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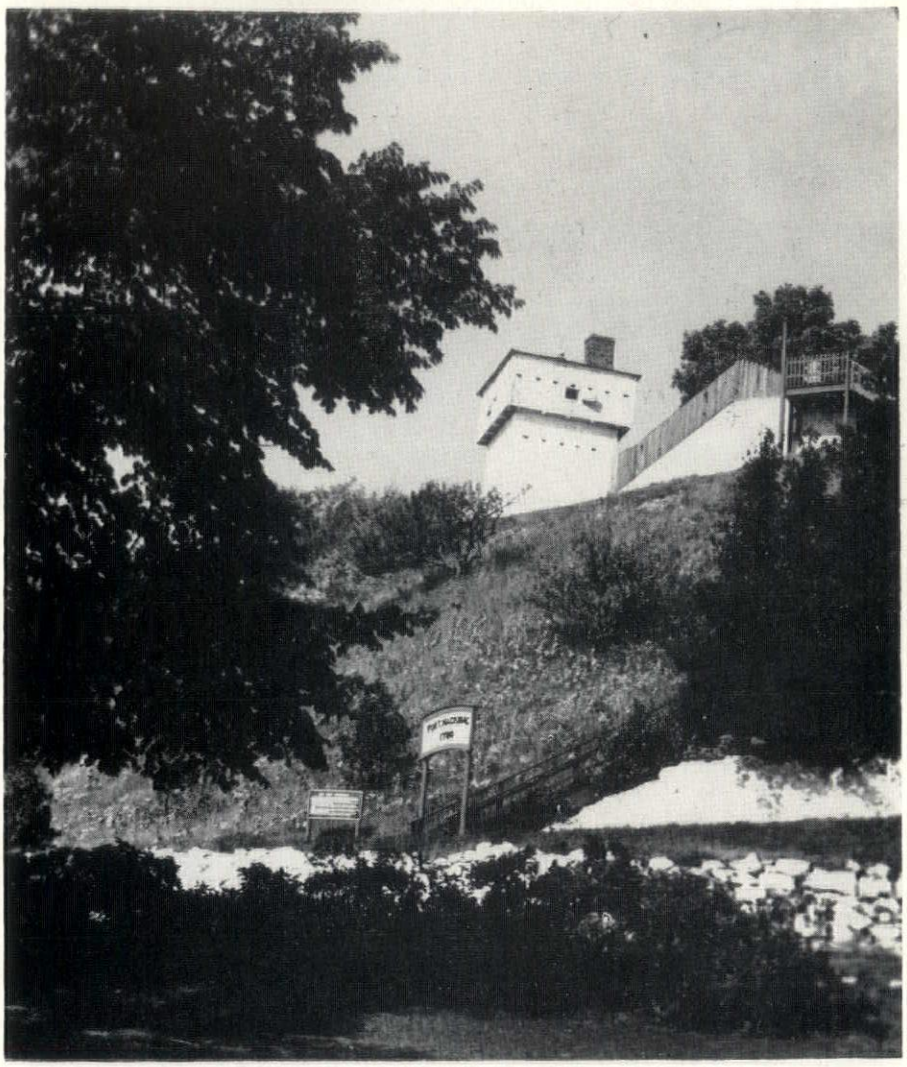
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persisted, but as a delayed precaution he set up in the portico of the Pantheon, in 1774, one of the earliest machines for testing the compression strength of stone. Unfortunately, Soufflot was too easily satisfied, and in 1778 appalling cracks appeared in the columns beneath the dome. Worried over the security of his masterpiece, Soufflot died in 1780, leaving his assistant, Jean-Baptiste Rondelet, to pursue more thorough tests and complete the unfinished dome.

Two centuries before, in 1592, Galileo Galilei had been called from his mathematical lectures at the University of Padua to investigate a crucial naval problem at the Venetian Arsenal. The Venetian fleet, under press of war with the Turks, demanded ever larger galleys, but though Venetian shipwrights increased their timbers in direct arithmetical proportion, the enlarged hulls regularly broke when launched. Over the next few years Galileo studied the problem and tested stone cantilever beams under concentrated and uniform loads. Although he misconceived the neutral axis to be at the bottom of the beams, his resulting formula was the first liberation from the age-old tyranny of empirical rules of thumb. In 1636, he published his work in his famous **"Discourses and mathematical demonstrations of Two New Sciences,** which became the starting point for modern beam theory.

Galileo was preceded by a century, however, by that ubiquitous and universal investigator, Leonardo da Vinci, whose notebooks contain many observations, speculations, and ideas on structural problems. In one sketch it is clear that Leonardo employed a parallelogram to calculate the resultant of two forces; in another he clearly shows an apparatus for finding the tensile strength of wire; and in still others, he reasons out the relationship between the size and strength of beams and columns. Unfortunately, the mathematics of his day was not equal to his insight—the idea of the square of the depth was completely beyond him—so that he could not find the formula he yearned for. Nevertheless, he exhibited the application of scientific method and thought to architectural problems, which over succeeding centuries has provided the magic tool of modern structural theory.

Surely we can claim as modern the idea of prefabrication, that watchword and panacea preached on every side by contemporary housers. It seems inherent to a people such as ours, who are so devoted to an industrialized economy. Nevertheless, prefabrication has a long history. In the 1860's, Skillings and Flint, lumber dealers of New York and Boston, sold panelized cottages, plantation houses, army barracks, and chapels. Hundreds of prefabs were shipped to Californian forty-niners from the Atlantic coast, from Great Britain, France, Germany, and Belgium, and even from New Zealand, Tasmania, and China. Yankee ingenuity took



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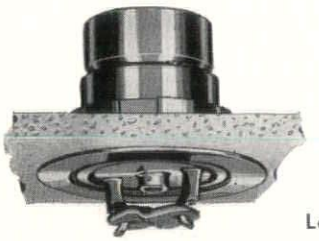
many patents on houses that could be carried in covered wagons to frontier settlements. Daniel Fitzgerald of New York patented in 1856 a proto-Dymaxion circular design utilizing staves and hoops to create a barrel-like dwelling. In 1839 Frederick S. Barnard of Philadelphia patented a sectionalized two-story frontier house. In 1847 Freeman, Loring and Co. of Cincinnati advertised "portable cottages" for $130 each, erected on a local site, and agreed to move them anywhere in the city in a day's time for only $6. They noted several second-hand models for sale, and boasted that their product had been shipped as far as New Orleans and Texas. David Delauney, a sawmill operator of St. Louis, advertised a similar scheme in 1819.

British manufacturers already had a thriving business in prefabs. In 1842 Liverpool merchants shipped a sheet-iron prefab palace to King Eyambo of the Guinea coast as a bribe for trading privileges. During the late 1820's, William Manning, carpenter and builder in London, built panelized wooden prefabs for the colonial trade and sent many shiploads of them to Australia. To have time, the roof was formed by a tarpaulin. In 1792, the Sierra Leone Company of London sent to their colony at Freetown four "patent houses" covered with oilcloth, together with precut timber frames for houses, shops, two hospitals, a warehouse, and a church. The Governor's House was raised on piers, a la Corbusier, and may have had air conditioning in the form of cool air forced through wall ducts by a trompe, a water jet blower that had been developed in Germany for use with blast furnaces.

As early as 1727 and as late as the 1790's pre-cut house frames were shipped from New Orleans to the West Indies, and during the late 17th century Dutch carpenters on the Hudson also exported similar frames to the same market. In 1624 Edward Winslow brought with him from England the "Great House" which he erected on Cape Ann. The earliest prefab associated with the New World, however, accompanied Sir Martin Frobisher's gold mining expedition to Baffin Land in 1578, and consisted of a knocked-down wooden house, apparently capable of sheltering the whole company of 100 men. Unfortunately, the idea miscarried when two walls and other

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parts were lost overboard in fighting ice and heavy seas.

The prefabrication of major portions of large buildings has long excited the ingenuity of builders. Few of us realize how widespread was the use of cast-iron facades throughout this country from the 1840's to the 1880's. In New York City, for example, there remains below Canal Street a frontage of iron facades totaling more than three miles. James Bogardus claimed that his own factory, erected in 1848-49, was the first, and ever since he has been credited with the invention. Nevertheless, Miles Greenwood of Cincinnati has recently come to light as a producer of cast-iron fronts beginning as early as 1843. Borgardus, however, probably got the idea for his cast-iron front in London in 1839, when he could easily have heard of and inspected William Fairbairn's prefabricated cast-iron flour mill ordered by the Turkish Sultan for erection in Constantinople. Nine years earlier, in 1830, John Haviland, the Philadelphia architect, had used a cast-iron facade, the first in the United States, for the Farmers' and Miners' Bank of Pottsville, Pennsylvania. Haviland may have seen in St. Petersburg in 1815-16 the extraordinary products of Russian iron foundries, and after his arrival in America he may have heard through his uncle-in-law, Count Mordivinoff, Minister of the Marine, about the remarkable constructions of the 1820's in which cast iron was substituted for costly carved stone. One example was the Archives of the Czar's General Staff, designed by Carlo Rossi and cast at the Imperial Foundry by the director, the English engineer, Clark. Both Haviland and Clark probably knew of the well-publicized iron church of St. George, built at Liverpool in 1813-14 from the design of Thomas Rickman, and cast by the foundryman, John Cragg. But where metallic architecture begins is difficult to say. Bernini's great 90-foot-high baldacchino in St. Peter's was fashioned in 1624-1633 of large cast-bronze sections, and was a stupendous technical feat, and in antiquity both Roman and Greek architects had erected complete small shrine buildings of burnished bronze.

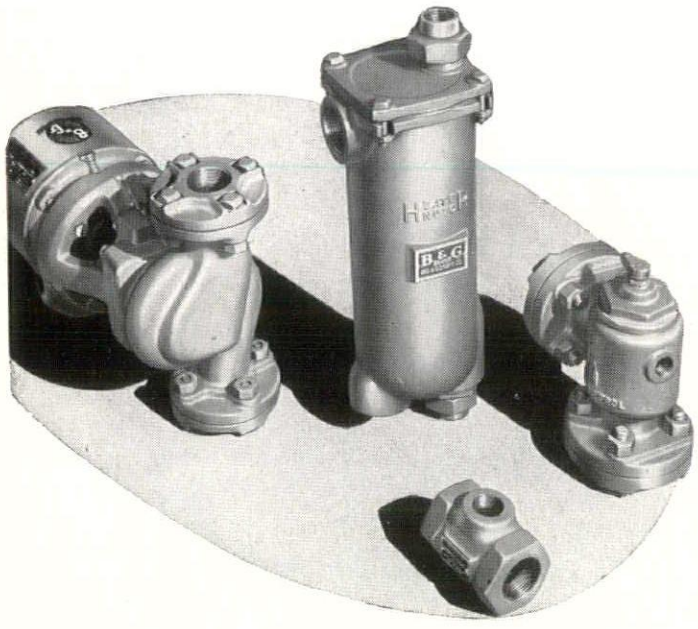
Turning from the realm of construction to that of functional planning, history reveals some striking premonitions of contemporary ideas. Consider for a moment the efficient handling of circulation in the Colosseum at Rome, a masterpiece of traffic control so effective that its basic scheme has not been surpassed nineteen centuries later. Begun in 71 A. D. and opened in 75, it provided accommodations for 50,000 spectators, each of whom entered it by that particular one of its 76 gates whose number appeared on his individual ticket. In dispersing the crowd, the huge bowl could have been emptied in about eleven minutes, if we assume the rate of flow specified by modern exit codes.

In the Middle Ages architects showed great skill in the planning of fortresses, a type of building in which functional efficiency was directly revealed by success in withstanding attack. In many other medieval building types a certain generalized functionalism can be discerned, as in church, house, town hall, or hospital. Although most pre-modern societies had slight appreciation for the concept of saving labor or time, and had no precise techniques by which to measure the relative physical efficiency of buildings, we could probably recognize almost modern standards if we but knew more accurately the actual uses which these buildings served. A modern industrial architect, for example, would no doubt be quite at home if he could visit the vast and busy Naval Arsenal of medieval Venice. During the 11th century the Venetian fleet had swept the Adriatic clear of pirates, conquered the Dalmatian coast, and established a lucrative trade with the Near East. These operations soon called for increased maritime construction. In 1104, therefore, Doge Ordelafo Falier gathered together the city's scattered shipyards and established the Arsenal at the eastern end of the city, to build and outfit ships for both war and trade. Covered shipways lined the western edge of the old basin. As commerce grew and as security of the fleet demanded recurring naval warfare, the Arsenal's accommodations were enlarged in 1301, 1325, 1474, 1539, and 1584. All the multifarious operations required by a fleet of 45 war galleys, 300 cargo ships, and 3,000 smaller vessels were concentrated here. Ordnance was cast. Hawsers and cables were twisted in Europe's largest ropewalk, 1,030 feet long, built by Giovanni de Ponte, the architect who also restored the Ducal Palace and built the Rialto Bridge. Vast warehouses held fittings and supplies enough for 2,000 ships. Vessels were fitted and loaded on a straight-line production basis by moving them along the docks to successive centers of supply. At its peak, the Arsenal employed 16,000 workmen, who were so effectively organized that in 1574, during the visit of King Henry III of France, they built and launched a galley and cast three cannons, all while the king was being entertained at dinner.

The logical arrangement of modern industrial buildings has been greatly facilitated by the device of organizational charts and diagrams. In 1909, Charles Day in his lectures at the newly established Harvard Business School, used such means to analyze the principle of direct flow of materials through a plant. Similar problems, however, evoke similar methods, and the earliest organizational chart thus far discovered is the work of an architect, Benjamin

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Henry Latrobe, who about 1810, just a century earlier than Day, drew up such a chart in studying the development of the Navy Yard at Washington.

Finally, let us consider the question of our modern aesthetic dogmas of functionalism and constructivism. In our devotion to these creeds we tend to look disdainfully at preceding ages. We like to think that we are the first to seek within utilitarian needs and structural necessities the key to form and the standard of aesthetic value. Every generation must have some creed around which to rally its energy, but let us not suppose that ours is unique in time or place. Horatio Greenough is often cited as the intellectual progenitor of an architectural rationalism which is supposed to be characteristically Yankee in spirit, but one has only to scan the first half of the 19th century in England to find a full-blown functional aesthetic appropriate to an industrial age. In 1848, the following comments appeared in the London **Builder** under the title "Modern Architecture should meet Modern Requirements":

"(An architect) should analyze the motives and the habits of those who formed (past buildings); and, as the search would surely disclose that the (past) style was altered and modified to keep pace with the onward march of luxury and refinement, a suspicion might arise in his mind that the lapse of centuries since must necessitate a change still further. . . . The practice with which (our ancestors) produced the forms we venerate, was . . . different from ours. . . . When they planned a work, they sought beyond all, that it should befit its end; that it took its plan, its outline, and its details from the requirements of its purpose, and from them almost alone, and that that purpose was not marred because its necessities might suggest a change (or) a necessary feature (be) rejected because it might be new. . . . The works of each (of our revivalist architects) are painfully adapted and enervated to suit the requirements of an age and country whose clime, and habits, and customs are different from theirs . . . (but) Many a large factory at Manchester, with its long rows of honest windows, and one large simple cornice crowning its immense front, has more majesty than a palace, more grandeur than a university, (and) more propriety than a hospital."

These mid-nineteenth century hopes for a characteristic modern architecture were matched twenty years before by early essays in industrialized furniture. About 1830, Robert Mallet, a Dublin engineer, designed a kitchen chair for mass production. The cast-iron back and arms, together with the gas-pipe legs, recall very markedly recent familiar examples of modern industrial design.

An earlier rationalist was the Franciscan friar, Carlo Lodoli, who died in 1761 after a long life of teaching at Venice. Lodoli led the intellectual reaction against the exuberant Baroque, which with entire misunderstanding he indicted as "based on falsity." He called for an architecture which would conform completely "to the very nature of its materials" and in which "nothing would show that does not have a definite function or derive from the strictest necessity." Lodoli's doctrine was carried to Paris by Pere Laugier, who published in 1752 a tiny booklet entitled **Essai sur l'architecture.** Without doubt it was this essay which influenced Soufflot to apply bold structural logic at the Pantheon.

The Medieval Age also had its functionalists, who, however, acted not on rationalistic, but on religious motives. In 1098, in reaction against the rich and luxurous splendor of the great abbey at Cluny and its coterie of sister houses. Robert of Moleme led his small band of monks to isolated Citeaux and established there a rigorous regimen of ascetic puritansm. The rule governing the Cistercian order forbade display and renounced all things appealing to the senses, the better to concentrate on holy duties. Plain, unadorned materials replaced silks and fine linens; milk-white panes replaced resplendent stained glass; wood crosses replaced gold; their manuscripts permitted illuminations only in black. No spires, no curving ambulatories, no entertaining or instructive ornament, and no intricate tracery relieved the sober "constructivism" of their churches. The repetition of identical rib-vaulted bays created a quiet, restrained module that welded dormitory, refectory, chapter house, barn, and workshop into an orderly architectonic system. Fontenay, south of Paris, built between 1118 and 1147, still reveals the muted character of this Cistercian functionalism.

What then remains unique in archi-



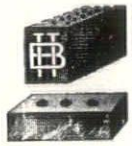
The Chris Steketees and the Phil Hougheys enjoy an off-hour relaxation at the President's cocktail party.

In the background, center, is C. J. Kirchgessner of the Portland Cement Association, hosts at the party.

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tecture today? If pat phrases and cliches can no longer furnish us understanding, does this mean that our own generation of architects has failed to make real progress? I do not think so, but the source of our confusion lies in the fact that this progress resides in much more subtle qualities than we are apt to preceive at first glance.

The first group of revolutionary principles differentiating modern architecture arose out of the phenomenon of modern scientific methodology. Although this is a phenomenon which began to emerge four centuries ago and was applied to structural elements more than three centuries ago, its full impact on architecture has only been felt in comparatively recent years. From it the idea of precise observation, measurement, analysis, and control, has come to pervade all our thinking. The second half of the nineteenth century, by applying scientific methods to structural theory, brought it to a new maturity and, though much still remains to be done, the modern architect, in his knowledge of the potentialities and limitations of his materials, now enjoys in this phase of his work a resource far more profound than did any of his professional forebears.

It is, however, in the field of planning that scientific methodology has wrought an even greater transformation. In earlier days the architect had only his own good sense and intuition by which to attain a certain generalized usefulness in his buildings. It was this generalized functionalism that was the great contribution of the Ecole des Beaux-Arts, but architects could not measure precisely this generalized functioning in the way Watt could calculate the physical efficiency of his steam engines. With the work of Frederick Winslow Taylor in the 1880's in analyzing precisely the job to be done, the easiest manner of accomplishing it, and finally the influence on the work process due to layout and qualities of building environment, modern architects at last obtained techniques and criteria for the more exact provision and control of the utility of their buildings. It was the industrial architects who at the turn of the century pioneered this revolutionary principle, but gradually it came to be applied to other types of buildings as well. The basic study of sixty-five railroad stations made by the American Railway Engineers' Association just before World War I lighted the way. The step from physical to economic efficiency soon followed. More recent is the conception of a comprehensively designed and controlled building environment, embracing air, light, sound, temperature, humidity, and other stimuli, which can make a positive and optimal contribution to the welfare of the occupants of the building, thereby recognizing an even more important factor, that of human efficiency. We are now in the midst of striving to understand and master this principle.

No other age ever had such tools at its command. Nevertheless, we must not delude ourselves that scientific principles by themselves have ever created a work of art. These principles will not eliminate the need for architectural skill, but command of them can be of significant help to the architect in the performance of his creative task.

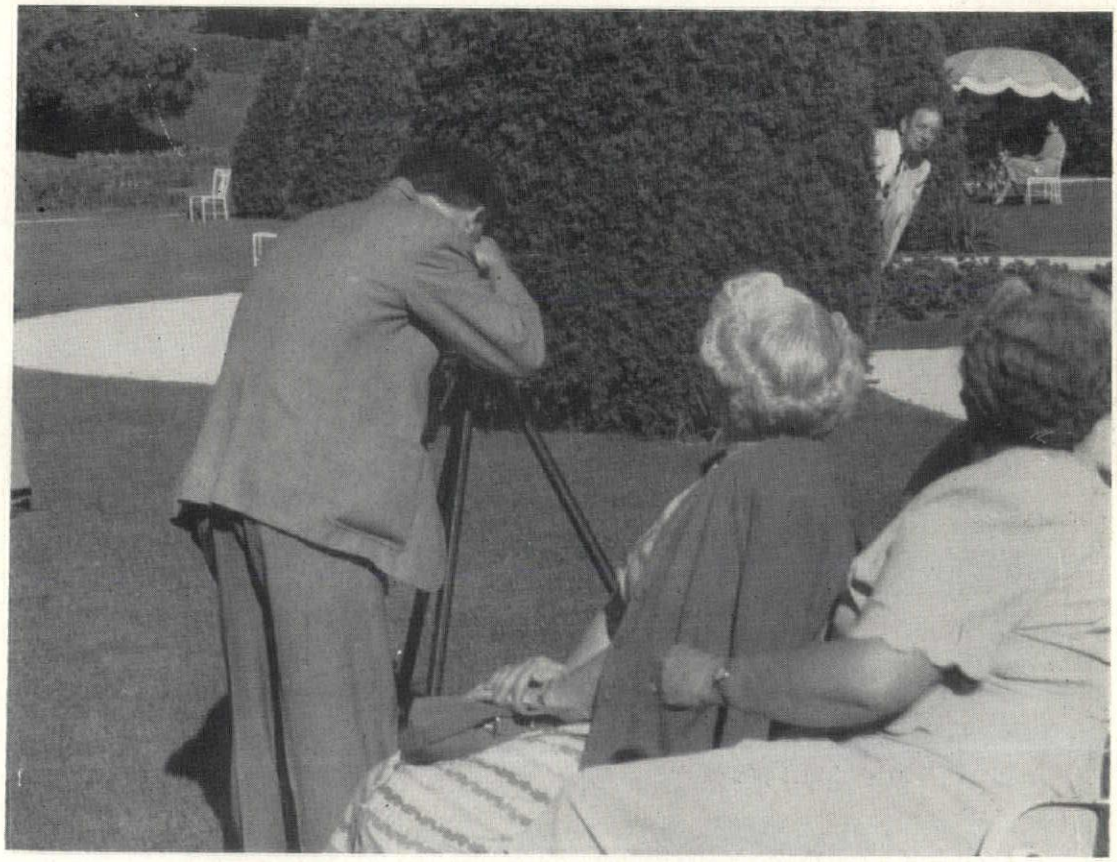
It is entirely possible that the concept of human efficiency includes that of aesthetic appeal. This is an area in which we still wander the fabulous and misty labyrinth of gobble-de-gook vocabulary, subjective principles, and wishful, opinionated thinking. The field of architectural aesthetics presents a mandate and challenge for serious study. We do not know with any certainty how the eye sees a building, how accompanying sense impressions modify each other, how patterns of intellectual and emotional associations become linked for good or bad to certain forms, or whether this or that sensual effect encourages or frustrates human happiness. It is not inconceivable that such problems might respond to scientific investigations in experimental aesthetics, but in the meantime practitioners must continue to practice an undefined process, ruled by undefined principles, to achieve an undefined goal.

The second major phenomenon underlying modern architecture is the revolution in clintele. Eighteenth-century architects served the needs of only a few aristocrats and a few merchant princes. As the 19th century progressed,

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ARCHITECTURAL PROMOTION

political and economic power passed to ever-widening groups, first to the captains of commerce and industry, then to corporations and the middle class, and finally today to the whole people. Thus modern architecture has become truly "an art for all men," and modern architects are now primarily preoccupied with the development and transformation of many types of buildings formerly almost unknown or undifferentiated. This democratization process has given modern architecture much of its unique character. The public school, the factory, the huge housing project, the hospital, and the tall office building, to name but a few types, are unique in modern architecture because heretofore no other society had the need or resources to call them into being.



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The new content of modern architecture has brought to the fore the problem of attaining high quality in design. Middle-class clients, so restricted in resources, cannot afford those flights of fantasy or pretentiousness which aristocrats once demanded. Projects for lower income groups are limited because of imbalance between widespread need and limited funds. Government and corporations must reject richness for fear of rebellious taxpayers and stockholders. The inevitable result has been to reduce the scope of aesthetic choice and thus constrict carefree fancy. Many architects have rationalized their predicament by asserting as a transcendental truth the dictum that quality is inherent in simplicity of functional expression. The danger in such a stand is that we cut our philosophy to suit the lowest common denominator and thus equate simplicity with poverty, meanness, and vulgarity. Another casualty of this attitude is that we dissipate our crafts through lack of exercise. In contrast to this reprehensible situation, however, the best of our colleagues have succeeded in creating works that in imagination and delight reassure us that we need not abdicate our honorable traditions.

Modern architecture, therefore, is more modern than our cliches and slogans indicate. It constitutes a contribution of signal worth to our civilization, but it remains, and always will remain, unfinished business because it is a dynamic art reflecting dynamic processes of life. Whether we shall be equal to the opportunity and worthy successors of our professional predecessors can only be judged a generation hence. To ensure a favorable verdict we must strive for quality of vision, quality of craftsmanship, and quality of that spirit which radiates today so vividly in our great monuments.

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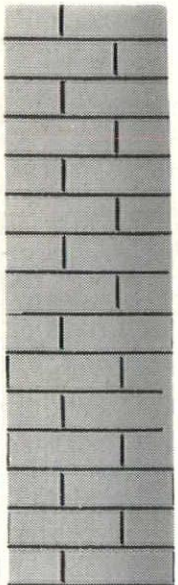
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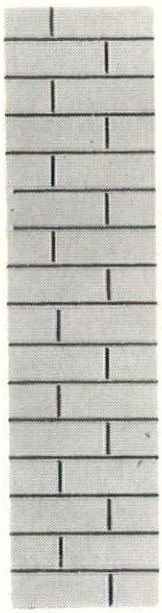
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32—THE HOME NEWSPAPER THE DETROIT NEWS, FRIDAY

Michigan Architects to Hold Anr

Set 3-Day Meeting

Good Building to Be Theme

MORE THAN 200 reservations have been received by the Grand Hotel on Mackinac Island for the Michigan Society of Architects' sixth annual midsummer conference scheduled for Aug. 4-7, it was announced today by Talmadge C. Hughes, executive secretary of the society.

Delegates and guests are expected to arrive at the island on Thursday, the Conference proper will be held on Friday and Saturday, while Sunday has been set aside for departures.

Alden B. Dow, of Midland, Society President, has chosen as a theme for the Conference the subject "Elements of a Good Building, and Adrian N. Langius, of Lansing, conference chairman, has secured outstanding speakers to deal with various phases of the subject.

The conference will open with a meeting of the board of directors Friday morning, to which members and guests are invited to attend.

* * *

SPEAKERS LISTED

FRIDAY AFTERNOON Branson V. Gamber, of Detroit, member of the National Architectural Accrediting Board, will speak on "A Good Architect"; Cameron L. Davis, of Kalamazoo, president of the Associated General Contractors of America, Michigan chapter, on "Good Contractors"; J. Gardner Martin, of Lansing, district engineer, Portland Cement Association on "Good Materials," and Andrew McFarland, president of the Detroit Building Trades Council, on "Good Craftsmen."

At the banquet Friday evening Roger Allen, of Grand Rapids, will be toastmaster and Douglas Haskel, of New York, the principal speaker.

Haskel is the newly-appointed architectural editor of the Architectural Forum. His subject will be "What Makes a Good Building?"

Clair W. Ditchy, of Detroit, nation secretary of the American Institute of Architects, will speak on what the AIA is doing, while Kenneth C. Black, of Lansing, Great Lakes district director of the AIA, will report on the last national convention.

* * *

ROUND-TABLE SESSION

SATURDAY MORNING an open round-table session will be devoted to the subject of "New Methods and Materials of Construction."

Speakers will be: William E. Ogden, president of the Producers Council, Inc., Detroit chapter; Mark Atkin, president of the Detroit Builders & Traders Exchange; Fred C. Dorenbusch, president of the Grand Rapids Builders & Traders Exchange, and Robert E. Distel, president of the Lansing Builders & Traders Exchange.

The Grand Hotel has recently undergone complete refurbishing, at a cost of more than $75,000, the most extensive since it was opened in 1887. Architect for the building was the late George D. Mason, of Detroit, "Dean of Michigan Architects," Fellow of the AIA and member of the MSA.

THE DETROIT FREE PRESS
JULY 24, 1949

Architects' Conference Program Is Announced

Over 200 architects from all parts of the State will participate in the sixth annual midsummer conference of the Michigan Society of Architects Aug. 4-7 at the Grand Hotel, Mackinac Island, it was announced by Talmage C. Hughes, executive secretary.

The theme of the meeting will be "Elements of a Good Building," Alden B. Dow, of Midland, society president, stated.

Outstanding speakers have been secured by Adrian N. Langius, conference chairman, to deal with various phases of the subject.

* * *

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J. Gardner Martin, of Lansing, district engineer, Portland Cement Association, will discuss "Good Materials," and Andrew McFarland, president of the Detroit Building Trades Council, on "Good Craftsmen."

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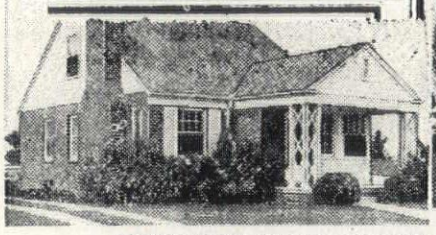
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Real Estate Editor

ELEMENTS of good building will be the basic theme of the Michigan Society of Architects' sixth annual midsummer conference at The Grand Hotel, Mackinac Island, Aug. 4-7, Alden B. Dow of Midland, MSA president, announced Saturday.

More than 200 reservations have been received by the hotel already, Talmage C. Hughes, MSA executive secretary, added. Hughes said:



MR. DOW

"Adrian N. Langius, of Lansing, conference chairman, has arranged for outstanding speakers to deal with various phases of the subject.

"Delegates and guests are expected to arrive at the island on Thursday, August 1; the conference proper will be held on Friday and Saturday, while Sunday has been set aside for departures."

Directors Meet

The board of directors will hold a meeting Friday morning which members and guests are invited to attend. Hughes stated further:



MR. HUGHES

"Friday afternoon Branson V. Gamber of Detroit, member of the National Architectural Accrediting Board, will speak on 'A Good Architect;' Cameron L. Davis, of Kalamazoo, president of the Associated General Contractors of America, Michigan Chapter, on 'Good

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THE A, B, C AND D OF MARBLE

By Romer Shawhan, A.I.A., Managing Director, Marble Institute of America

The A, B, C—and D—of Marble . . . The alphabetical aspect of this paper will be apparent soon. But first, before the letters, comes the word —the fact, the substance, the stone—the frozen moment of eternity that is marble itself.

Flip the pages of your dictionary and you find: "Marble: any limestone, granular to compact in texture, capable of taking a polish or being used for fine architectural work."

Technically that is accurate—and perhaps adequate. But it does not tell you why that word MARBLE has come ringing down the centuries as a symbil of strength and beauty in the structural and the fine arts. You have to talk about its inimitable richness of texture, its varied wealth in veining, its ability to soften and diffuse light, its unlimited color possibilities, before you begin to appreciate the beauty caught in the stone.

Yet beauty alone is but the beginning. Behind this stands the solid virtues. Marble is equal to the centuries. It is strong and durable and impervious to moisture. Its resistance to fire is unmatched among the building stones. It is inherently clean, a delight to handle, economical in use, simple to maintain. It is found in many parts of the world and in quality quantities to meet every demand. In brief, it is the ideal material where utility and economy are essential—and beauty is paramount.

In a true and abiding sense, marble links the past with the present, is a constant in the long story of human civilization, an index to the continuity of human achievement. It has held in trust the glory of the Greek masters, the grandeur that was Rome, the eoaring art of the Renaissance and the architectural originality of our own pioneer builders. It is meeting today the ever-growing demand of the American public for high-grade decorative finishing materials, for enduring beauty in daily surroundings. It will hold much of the best that we build today in trust for later generations.

Yes, marble is old. Yet it is always new. It is one of those rare products that is "modern" in any age, for it speaks a language of honesty and distinction that is understood by everyone.

Long before Solomon's time, long before man inhabited this planet, marble was being formed by forces below the surface of the earth. The same forces that formed Malaki blocks of ancient Israel, the Parian marbles preferred by Phidias and the Carrara stones chosen by Michelangelo, also formed the marbles found in the United States.

All marble and all limestone were made by the same organic and chemical agencies. As you know, both are carbonate of lime. The owners of quarries today, as well as the owners of the quarries that supplied the builders of the Parthenon and the Coliseum, had their raw material made for them millions of years ago. And the original creators, the first benefactors in the geological marble-making process, were enormous numbers of little crustaceians whose myriad generations regularly left their tiny calcareous bodies on the bottoms of prehistoric seas.

Such seas, once clear, once teaming with these innumerable lime-producing little creatures, gradually changed to muddy seas, depositing clay, sand and gravel. In the long swinging cycles of time, such sediments, together with the calcareous beds, were formed again and again—until the deposits became many hundreds of feet thick.

If conditions had remained unchanged, these deposits could have continued to increase indefinitely. But the crust of the earth was very unstable. As the earth itself contracted from loss of heat, intense lateral pressures were produced. These flat beds were slowly raised above the seas. In many cases, the pressure was so powerful that it warped them into gigantic folds overlapping one another. Sometimes these folds broke and relieved the tension by thrusting one edge of the series of strata far over the other.

Meanwhile metamorphism was taking place, the sedimentary limestones were undergoing drastic changes. The combined action of pressure, heat and water was transferring them into crystalline aggregates. The character of the rock itself was transformed, resulting in a more compact and crystalline condition, giving it, as the dictionary tells us, the capacity to take a high polish. And the regional variations in the original carbonate formulae created the entrancing variations in color and markings that make the world's marbles ideally suited for decoration, sculpture and all fine building work.

All of that would be of scientific interest only, if marble were simply left where Nature placed it in the earth. The problem is to dislodge it, to make it available for the purposes for which it is so well suited.

It is customary to give the name "quarry" to any opening in the earth's surface that leads to a bed of marble. In strict fact, of course, a quarry is a mine, a stone mine. There are some cases in which quarries are completely underground, almost identical with what most people mean by the word "mines."

But there is one great difference between mining—or quarrying—marble and mining coal or other metal ores. Coal receives little respect from the coal miner. His job is primarily just to get it out of the ground. The size and shape of the pieces are relatively unimportant. And the metal ores, in this



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respect, are accorded even less respect. After all, when they have been mined, their processing has just begun. They still have to be smelted and refined. Marble miners—or quarriers—must treat their material with utmost care. It must not be subjected to shock. It must be removed in the right form for specific purposes. On a rougher and much larger scale, quarrying marble is akin to the work of the skilled diamond-cutter.

Moreover, marble quarrying is usually a much greater gamble than other forms of mining. Even the most meticulous calculations of the extent and direction of a vein in a quarry may suddenly prove in error. As if to compensate for this risk, however, marble offers its quarriers an offsetting advantage. It requires no smelting, no refining. It exists in its final state. The problem, as stated before, is to dislodge it, make it available for practical use.

Dislodging is done by a channel cutting machine which operates an arm-like device in a strong framework. At the end of the arm are five blades, or knives. Powered by air pressure, this cutting arm moves back and forth on steel tracks, cutting one continuous groove. The striking blades chip away or pulverize the surface of the marble until they wear cracks or crevices in the quarry floor. The resulting long narrow slits in the floor give the appearance of a huge checkerboard. Also, other methods of severing marble are used, including air-broaching machines, which are used widely in the Tennessee field. Also, wire saws have been used to some extent. All through the cutting operations, water is used to wash the cuttings out of the groove, and to keep the marble dust in the air to a minimum.

Cutting the slits is one thing. Removing the blocks is another. Every level established on a quarry floor has a "key block" which must be removed to open the way for easy removal of the other blocks. A derrick pulls on this particular block while one side is carefully wedged or pried until the block breaks free at the new lower level. The quarrymen can then dislodge the other blocks with pneumatic drills and wedges at the new level. As they are lifted free. the blocks leave the quarry floor by means of an electric crane, or guy derrick, which places them on flat cars for transfer to the saw mill.

The sawmill? Certainly. Marble is sawed to order somewhat as wood is. And here again, past and present are linked. The fundamental principle of the modern marble gang saw has been unchanged since the days of Pliny, when Rome dominated the western world. A strip of iron or steel scratches or wears its way through the marble with the aid of waterborne sand. The ancients probably used only one saw blade at a time and operated it by manpower. Our modern sawmills have from one to as many as forty-six sawing compartments with multi-blade, power-driven saws.



Bicycling is not the least of the sports and recreations to be enjoyed on Mackinac

A modern saw-frame may have as many as seventy-two toothless blades, one eighth of an inch thick. When these have been set to the desired widths, they are run swiftly back and forth in long easy strokes over the surface of the block, upon which a continual stream of sand and water is fed. The blades rub the mixture against the marble and gradually wear it away. They cut about an inch an hour—about two feet in a twenty-four hour day.

At this point I could continue with descriptions of the subsequent shop operations which transform the marble slabs into polished panels, moulded work or carved statuary. These are highly interesting to watch, but they would be tedious to describe. I simply recommend that, if you ever have the opportunity, do not miss seeing them. You will be amazed at what skill can do to make this beautiful material even more beautiful.

As I have already pointed out, the world's marbles have remarkable diversity of composition, texture, color and characteristics. The Marble Institute of America has classed them into four groups, on the basis of the characteristics in finishing them for final use. This classification, developed for the convenience of marble buyers, should be taken into account whenever marble is specified for construction purposes.

Here, at last, enters the alphabetical motif. The four groups are designated by the four letters: A, B, C,—and D.

GROUP A. These are sound marbles with uniform and favorable working conditions.

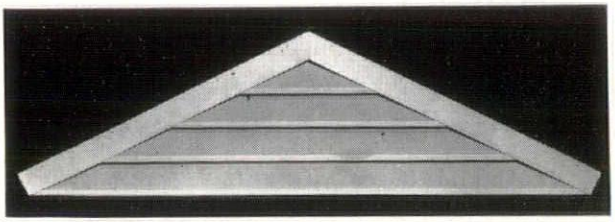
GROUP B. Marbles similar to those of Group A but with working qualities somewhat less favorable. They have occasional natural faults and a limited amount of waxing and sticking is needed.

GROUP C. These are marbles of uncertain variation in working qualities. They have geological flaws, voids, veins and lines of separation, and it is standard shop practice to repair Nature's variations by sticking, waxing and filling and to employ liners and other forms of reinforcing when necessary.

GROUP D. Marbles similar to those of Group C and subject to the same methods of repair and finishing, but with a larger proportion of natural variations and maximum variations in working qualities.

These groupings must not be considered as reflections in any way whatsoever, on the value of any particular marble. They are simply classifications of their natural qualities. If it were not for the variations or defects, Nature could not have been able to spread her wonderful coloring into the innermost depths of the marbles. Actually, these variations or defects are what make various marbles ideal for specific purposes. Many of those in Group D, for example, which includes the maximum variations and defects, are the most beautifully colored and prized for their

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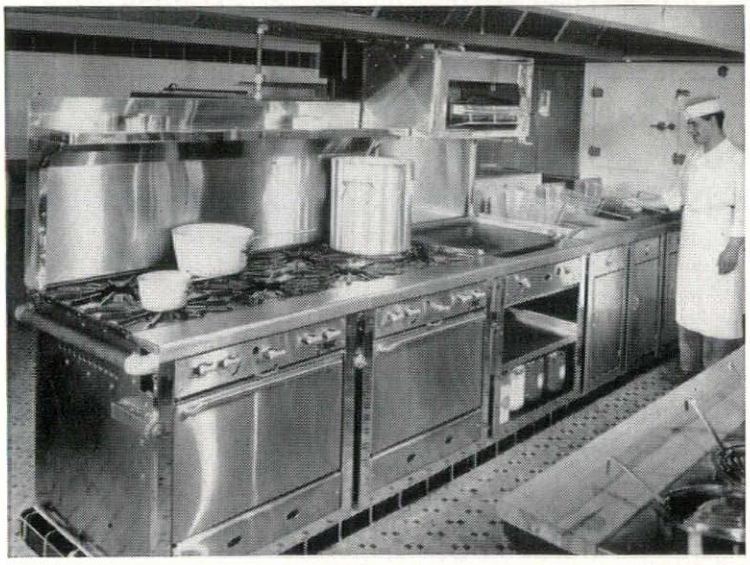
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decorative qualities. The four groups, and the many varieties within them, supplement each other for any sort of complete color and structural scheme which the architect or decorator may have in mind.

There are, of course, certain marbles which are commercially rarer than others. This is not necessarily due to any actual shortage at the source of supply. Unfavorable location of deposits, mismanagement, difficulty of quarrying, or other factors, may cause production scarcity. But there are many other marbles available at reasonable prices in any quantity desired, coming from vast deposits that in many cases have hardly been touched.

Marble importers, for example, have an assortment of over one hundred marbles, both monotone and decorative, of which substantial shipments are arriving regularly here in the United States. These include fine blocks of such well known marbles as Belgian Black, Rouge Royal, Roman and Imperial Travertine, Arabescato, Rose Aurora, Italian Grand Antique, English Vein, Red Levanto, Black and Gold, Botticino, Yellow Siena, White Italian, Alps Green, Red Verona, Italian Cremo, et cetera.

I could run that list much longer and add colorful details about each marble. I understand however, that you are more interested at the moment in hearing about our domestic marbles.

As for American quarriers, they are currently producing about one hundred and twenty different marbles. These range from black and white through practically every shade of the spectrum, and from coarse to very fine through practically every textural gradation. They come from widely separated localities. In discussing them I will keep the A, B, C and D flavor by taking the major marble-producing States in alphabetical order.

Alabama produces a number of marbles known to the trade by such names as—Alabama Clouded, Selected Cream, Veined Cream and Madre Cream, Clouded, et cetera. As the names suggest, these are for the most part, finely grained whites containing more or less veining and clouding, but occasionally they yield blocks of moderate size practically of statuary quality. They are particularly attractive for their life and warmth of coloring. As a rule they are cream white, rather than bluish white, the more common characteristic of Italian White marble, although the State does have a white marble with a very light bluish tinge. Alabama marble is used extensively for memorials, church work, and for both interior and exterior work generally where light marble with conservative markings is desired.

Arizona has recently joined the ranks with the opening of new quarries near the town of Dragoon, producing highly decorative marbles known as Naurentena and Breche Seguaro.

Arkansas has several decorative marbles being quarried near Batesville, known as Ozark Famosa, Ozark Fleuri, Ozark Rouge and Saint Clair.

Colorado offers a very attractive travertine marble which varies from a cream color to pink and rose, and bears the appropriate name of Colorosa.

In Georgia the Long Swamp Valley in the northern section contains a belt of marble many miles in length. Its depth has never been fully determined, though it is known that the belt extends at least from one hundred to two hundred feet beneath the floors of the present quarries. The richness of this enormous deposit is beyond conception. Millions upon millions of cubic feet can be quarried from Pickens County alone.

Georgia marbles are "sparkling" crystalline. Most of them have a white or light gray background, but some, such as Mezzotint and Creole, have such a heavy black clouding that it becomes their distinguishing characteristic. Georgia also produces Etowah Pink, a large grained marble ranging from old rose to deep pink with greenish-gray and greenish-black veinings. These marbles are produced in large quantities and are used extensively for structural, utility and decorative purposes, both interior and exterior.

Maryland has a Verde Antique Serpentine which ranks high as a beautiful green marble. It comes in both light and dark shades with interlocking veins of lighter color, and is widely used for decorative trim, base and floors.

Minnesota quarries large quantities of Mankato Buff, Gray, Cream and Pink and also several types of Kasota Buff and Pink-Buff—materials used extensively for exterior building facing and for interior wainscoting and trim.

Missouri claims quite a list of all-purpose marbles. Its main production centers near Carthage, where Ozark Gray Veined is quarried, and at Phenix, in Green County, where Napoleon Gray is produced. At Marlo, a very interesting range of monotone and decorative marbles is currently being quarried under the trade names of Adorado, Eldorado, Gradorado, Hondorado, Indorado, and Sheldorado. Recently, the Sainte Genevieve Golden Vein and Rose quarries have been reopened.

Tennessee ranks high among the States for both quantity and quality of its marbles. Their ground tone varies from light warm gray and varieties of pink and brownish-pink to a dark chocolate. Tennessee also produces a black marble, a reddish-green and a buff. In size of crystals, its marbles occupy a medium position, never too coarse to disqualify them for interior or exterior work. They share with marbles from Vermont one interesting aspect. In many cases the traces of the marine animals whose remains were the raw material of which they were made have not been wholly destroyed and can be



ABOVE—Romantic Voyage. Esther Williams and Dick Simmons set sail, accompanied by Jimmy Durante, for Mackinac Island. The Scene is from M-G-M's technicolor production, "This Time for Keeps."

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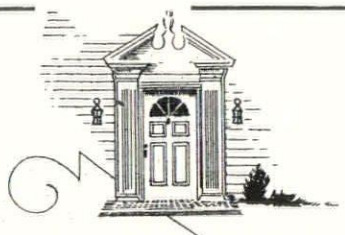
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recognized easily on close examination of the marble.

There are no less than five large quarrying companies operating in Tennessee today, producing marbles with these well known trade names: Bond Pink, Bond, Dark Cedar, Edward Pink, Craig Pink, Acme Pink, Champion Pink, Phantasia Vert, Ross Pink, Imperial Black, et cetera. The recurrence of that word "pink" indicated a distinguishing characteristic. All grades and varieties of Tennessee marbles have more or less pinkish hue. Sometimes this is hardly perceptible, almost lost in the darker shadings. But always it is there. And often it is the outstanding characteristic.

Vermont, our pioneer marble State, has been supplying marble to the world for over a century. The best known deposit is probably the Rutland vein. Quarrying there is definitely mining, even in the ordinary meaning of the term, for the opening is narrow at the top and broadens widely below, following the outlines of the vein into the earth. Quarrying there began in 1844 and has continued ever since. In recent years from 600,000 cubic feet on up to considerably greater quantities have been removed annually, yet the supply still seems to be unlimited.

Vermont has many grades of white marble—that is, marbles whose background is white, though there may be much veining and clouding. Good examples are Light Cloud, Best Light Cloud and Standard White. This State also produces a wide range of richly colored marbles suitable for highly decorative work. Jasper, Pavanazzo, Striped Brocadillo and Westland Green Veined Cream are but a few of the many. Vermont black marble, known as Radio Black, has long enjoyed a good market. And to the list might be added a very fine variety of Verde Antique which, while classed as a marble, is in fact not a crystalline limestone but a rock constituted primarily of serpentine.

* * *

If you think back quickly, over the A, B, C and D's I have been discussing, you will be impressed by the scope, variety and richness of American marbles. These put with the hundred and more richly colored marbles regularly imported into the United States from different parts of the world, and you have a remarkable palette that permits quality and color in permanent building construction, and in decorative effects as well, to satisfy the skill and the imagination of any architectural designer. The frozen moment of eternity that is MARBLE!—created through long aeons of prehistoric time and geological changes, has been recognized in every age as a master material for man's use —and it is being increasingly recognized today.

* * *

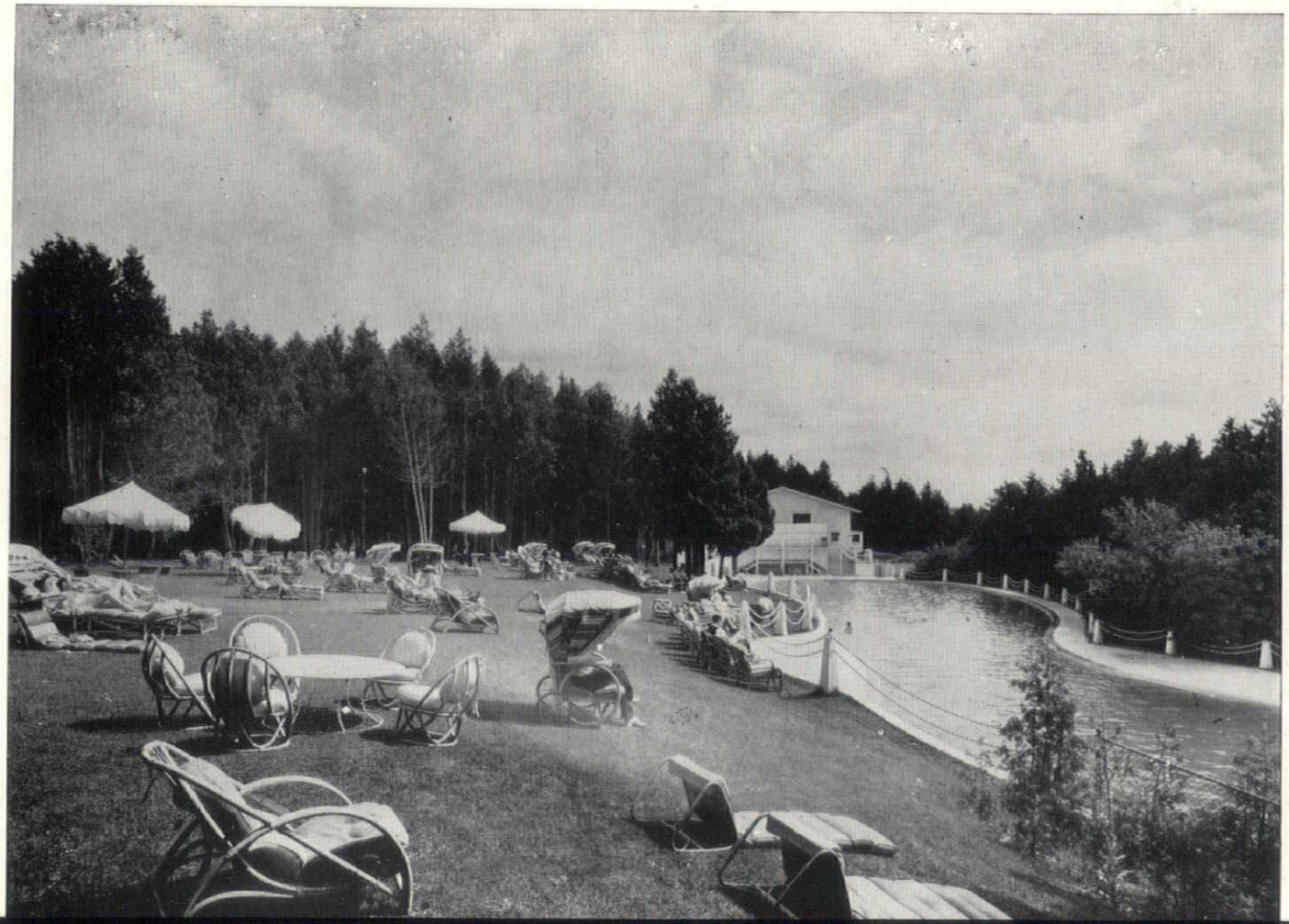
Here, in the United States, the production and processing of marble is not a major industry but it is an active and progressive industry. There is no such thing as a marble trust, but the industry is well organized to deal with its own peculiar problems.

There is the National Association of Marble Producers, whose membership consists of the basic producers or quarriers, organized to deal with the problems of quarry operations. There is the National Association of Marble Dealers, organized to deal with the difficulties of marble processing, labor contracts, apprenticeship agreements, et cetera.

And there is the Marble Institute of America, with headquarters in Mount Vernon, New York, an organization which includes, for the most part, the membership of the other two associations, with the addition of marble contractors, importers, and wholesalers and the operators of finishing plants. The Institute was formed in 1944 to promote the use of marble and to establish and maintain the highest standards for the presentation of marble and the quality of workmanship involved

The Marble Institute of America — representative of the entire industry in all its aspects, drawing data from all its members and both domestic and foreign producing centers,—has accumulated a vast store of information. It is thus in a position to give authentic, unbiased advice and information in regard to all commercially available marbles of the world, to architects, engineers, builders and others interested in marble—a service heartily supported by the entire membership of 114 individuals and firms.

The crystal-clear water of the immense serpentine pool in its picturesque and colorful setting, has a particular appeal.



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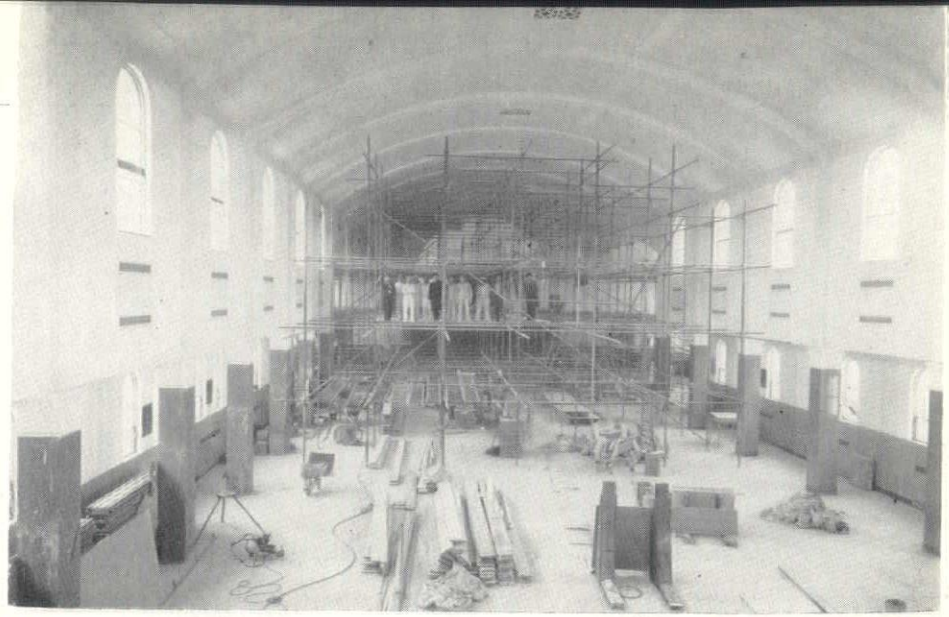
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This picture shows plastering of St. James Catholic Church, Woodward and Pearson, done by Munro Aird. Donaldson & Meier were the Architects, and J. A. Utley, the General Contractor.

PLASTERING CRAFT

Some building products are considered by many to be just necessary evils. Little do they consider why they are used, what started their use, and whether there are any suitable substitutes. In view of this inventive age, and the progress that has been made, it seems strange that there has never been a substitute that will adequately fill the place of lath and plaster. Rock lath of course is an improvement over the old wooden lath, in that it is more quickly applied, and is more fire resistant. But plaster is the same old reliable material that has been in use since early times. Just how long before its historical mention in history and in the Bible it was used is hard to determine. But even in those days, beautiful works of art were no exception, and it is in such public buildings where an architect can use his skill, depending upon the flexibility of lath and plaster to follow through in curves and contours of interiors. Churches, theatres, memorial buildings and the like have combined art with plastering craft to bring lasting aesthetic beauty to the public. More and more are private buildings following this example. Banks realize the pleasure derived by customers from beautiful surroundings. Other business concerns also realize this, especially in lobbies, meeting rooms, and the like.

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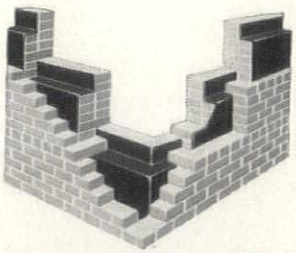
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A Reporter About Town

Chick Fisher Makes Fred Zeder Happy

By JOHN M. CARLISLE

CHARLES T. FISHER, JR., and Fred M. Zeder were at the Grand Hotel on Mackinac Island for the organization meeting of the Mackinac Bridge Authority . . Said Chick to Fred, "The meeting is in the Pontiac room." . . . As vice-chairman of Chrysler, Zeder is always an automotive competitor . . . "Why in THAT room?" he growled . . . Chick disappeared with Ernie Harris. They found a hotel sign painter with the heart of a conspirator . . . Zeder smiled as he walked into the meeting. The new sign read, "Plymouth Room, formerly the Pontiac Room."



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MACKINAC ISLAND

By Carl J. Rudine, A.I.A.

If you have never been to Mackinac (pronounced Mack-inaw) Island, there a rare treat in store for you. Lying the strait that separates Lake Michgan from Lake Huron, its beauty, its uaintness, its healthful climate and istoric background attract thousands f visitors annually. Once the rendezous of Indian tribes, later a fortified ibraltar of the straits region, and then fur-trading center, it is today a popuar resort for fun-loving, peace-seeking ummer vacationists. Appropriately ermed by the D.A.R., "Michigan's most istoric spot," courageous explorers, ealous missionary priests, frontiersen, soldiers and fur traders dominate he pages of the past.

The flags of three nations have flown ver the Mackinac country. The French ccupied the territory beginning with he reign of Champlain and extending o 1760, when the Northwest fell into he hands of the British. In the meanime, Fort Mackinac was moved by the British from its old site where Mackinac City is now, to Mackinac Island. The task was begun in the winter of 780 and the Fort was ready for occupancy in 1781. The British reign asted until 1796, when they surrendered to the United States. The British again gained control of Fort Mackinac during the War of 1812, but it was returned to the U. S. by the treaty of peace in 1815. The Fort was garrisoned with soldiers until 1895, when the government of the United States abandoned the post and transferred the buildings and grounds too the State of Michigan. It is now managed by the Mackinac Island State Park Commission.

The island is three miles long by two miles wide, most of which is covered with a dense growth of pines, spruce, cedar, white birch, maple, oak, beech and hemlock. Much of its rugged shoreline rises abruptly to high cliffs. There is a lovely nine-mile boulevard drive around the island and well-kept roads wind their way throughout the interior. Numerous trails, cut and tread upon by the Indians of long ago and now softly carpeted with pine needles, take the hiker to natural curiosities, caves hidden in the woods, springs of cool sparkling water, resting places and beautiful view points on rocky crests, overlooking the forests and the broad expanse of Lake Huron.

About the first thing you will do when you get off the boat will be to climb into a horse-drawn buggy and go on "the drive." Don't miss it! (There are no cars on the island, and it might be well to note that, following Bermuda's recent move to lift the ban on automobiles, Mackinac alone is the place where passenger automobiles are not permitted.) You will pass Marquette Park and the Fort, along the lake shore to St. Ann's Church, oldest St. Ann's parish in the United States, whose records are considered authentic sources of history, among the most valuable in the Northwest, because much of the material dates back to the seventeenth century. The carriage will then take you up to Mission Hill, where you can get a good view of the ancient village below. You will visit outstanding points of interest, including Arch Rock and Sugar Loaf, natural rock formations; then past Skull Cave to Pte. Lookout and Fort Holmes, highest peak on the island.

You will see other interesting places and will finally emerge from the tree-arched roadways, into the Annex, a colony of beautiful summer homes owned by prominent people from all parts of America, who were attracted to Mackinac by its charm, restful atmosphere, cool air and health-giving qualities. Your return to town will be by way of the Grand Hotel, largest hotel of its kind and noted for its "longest porch in the world." This hotel maintains a high standard of service and affords its guests recreations and entertainment of all kinds.

Main Street is lined with a variety of shops, and the curior stores specialize in Indian-made novelties. Within walking distance of the town are the Astor House, the Fort Museum and St. Martin's Dwelling. Another landmark you will see is the Biddle House, former home of Edward Biddle and so old no one knows the exact year of its construction. The Old Mission Church, built by the Presbyterian mission under the direction of Rev. William M. Ferry in 1830, is also open to the public.

Bicycling and horseback riding are both popular sports. There are three rent-a-bike stands and two riding stables. You may bask in the sun at the Grand Hotel's unique pool or on the sand beach. Tennis, badminton and shuffleboard courts are available for your pleasure. Two nicely laid out golf courses lure the golfer, one is in the vicinity of town in conjunction wth the Grand, and the other is situated on the battlefield of 1814, where Major Andrew Hunter Holmes lost his life in the battle of Mackinac Island. You can stroll on the board walk or ride around in rolling chairs. Speed boats operate around-the-island trips and there is daily boat service to the Les Cheneaux Islands, offering scenic and fishing cruises.

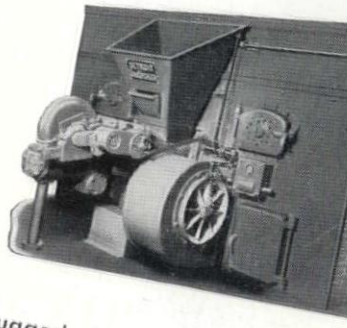
Mackinac is a haven for hay fever sufferers and its pollen-free air gives them immediate relief. The Un-ca-choo Club is their organization. Each year newcomers arrive and old ones return.

You camera fans! There is plenty of photogenic material on the "Fairy Isle" at all times, but TAKE A TIP, black and white photography simply cannot capture the complete beauty of Mackinac, so come prepared to shoot color. The color enthusiast and artist will find their heart's delight at this vacationer's paradise, from the blooming of a profusion of lilacs early in June until after the first frosts have tinted the forests with a magnificent array of autumnal hues.

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Mackinac Island Buildings Recorded in Library of Congress

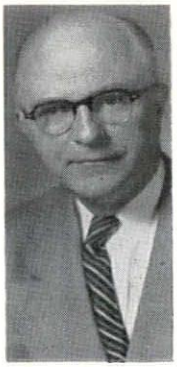
By Warren Rindge, Member Committee on Architecture, Historical Society of Michigan
June 1, 1951

The people of the State of Michigan, and in particular the Architects, should be gratified to know that in one of the finest repositories which the nation affords, there are filed complete records of many of the State's historic and architecturally distinguished buildings. As the decades pass and numbers of the old structures are removed by natural means or mutilated by misdirected ideas of "improvement," the value of the records becomes increasingly evident.



RINDGE

The Historic American Buildings Survey became active as regards Mackinac Island shortly after the A.I.A. convention of 1936 which that year was held at Williamsburg. The late Branson Gamber was Regional Officer for Michigan and, accompanied by the writer, stopped over at the Survey Office in Washington on the return trip from the convention. He argued for inclusion of the northern territory in the current program and was successful in having the Island added. In June a survey party from Grand Rapids District headed by Charles Norton spent several weeks at Mackinac. The notable buildings were measured and later recorded by means of drawings and photographs and deposited in the Library of Congress. Those included from Fort Mackinac were the Officer's Stone Quarters, the Wood Quarters, the Guard House, the Ramparts with the three Blockhouses, the Post Headquarters and the Post Hospital.

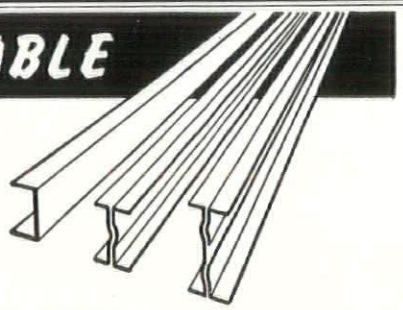


NORTON

In the village, the fine old Mission Church was measured as well as the entire group of the American Fur Company buildings. The latter included the Agency House with its fine stairway, interior doors, mantels and front entrance, the two buildings comprising the Warehouse and the Clerk's Quarters. At the time of the measuring program, the various portions were connected by miscellaneous structures built during the period when the group was used as a hotel. A few years later in 1942 the Park and Harbor Commission of Mackinac Island undertook a restoration of the old buildings and copies of the HABS drawings from Washington formed the basis for planning the work. They were invaluable in identifying the original portions to be restored and in dictating the parts to be wrecked as well as giving the final appearance of the work. In 1942 it was not possible to complete the restoration. The Clerk's Quarters still carries its overhanging third story which had been saddled onto the poor old building to give added hotel rooms. The interior is still cluttered with flimsy partition and the rain filters down through th leaky roof. It is hoped that before to long, the old building can be repaire the original roof restored in its prope position and the two central chimney together with the exterior stairway which served the four upper apartment re-constructed. When this is done, th measured drawings of 1936 will agai prove their value. More important Mackinac Island and the State of Mich igan will possess the only survivin physical record of the once dominan northwestern fur trade. It will be group of buildings connected by stockade complete in itself with its en closed receiving yard, buildings fo processing and storing of furs, a Agency House for the family and sup erintendents and a quarters for th clerks and many employees of th establishment.

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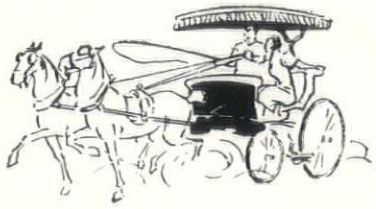
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Recreation, Entertainment at Grand Hotel, Mackinac Island

By Carl J. Rudine, A.I.A. Western Michigan Chapter

Entertainment on this enchanting and beautiful island are many. One may rest or play, but for those who wish to participate in the island's activities we can offer you these many forms of recreation.

Carriages



The drive through the Mackinac State Park includes most of the historic and scenic points of the Island. It should be included in every convention entertainment program. Price $2.00 per person.

Cycling



A large number of modern bicycles are kept on hand in front of the hotel at all times. Charge is 50c per hour. Absence of automobiles makes cycling most enjoyable on the Island.

Golf



Hotel course adjoins the hotel. Charge is $2.25 daily per person. The Country Club course nearby may also be used by convention guests at similar charges. Caddies and caddy carts available.

Beach Parties



An attractive beach is situated in front of the hotel with camp fire equipment, benches and chairs. No charge.

Swimming Pool



The huge outdoor swimming pool is situated on the hotel grounds along the shore. Private dressing rooms, showers, towels and use of the pool is 75c per person, plus 15c Federal Admission Tax. If desired, guests may dress for bathing in their rooms and with robe and slippers take the elevators to the ground floor and use that exit to the pool.

Saddle Horses



An excellent stable of saddle horses. $2.00 per hour. Forty miles of bridle paths on an island only three miles in diameter. No automobiles to spoil the pleasure of this sport.

Fishing



Fishing boats for deep sea trolling in the Straits. Guides, boats and tackle available at Les Cheneaux Islands. Special terms for convention parties.

Tennis



Courts are on the hotel grounds. 50c an hour.

Tea Service

Afternoon tea is served daily without charge in the parlors and on the porch.

Hiking

Innumerable paths and trails lead from the hotel to private estates and the Mackinac Island Park. The Social Director directs and conducts hiking parties.

Park

The first National Park in the United States is now maintained by the State of Michigan. Virgin forests, military buildings, scenic wonders, historic landmarks, beautiful drives and trails. No charge.

Yacht Pier

Mackinac is a rendezvous for yachts on the Lakes. They may be viewed at the yacht pier and harbor.

Croquet

Croquet court and equipment gratis, located on hotel grounds. No charge.

Dancing

No charge for dancing. In Terrace Room nightly excepting Sundays.

Boardwalk

The boardwalk extends along the shore from the village past the hotel. Most delightful for those walking to the village.

Bridge Parties

Provided especially for the entertainment of ladies attending conventions. Tallies, cards, bridge tea service, and music are all furnished without charge. Our Social Director can assist in these functions.

Shuffleboard

Courts on the hotel grounds.

Boats

A beautiful trip around the Island by boat may be arranged and is most appropriate for entertainment.

Steamer Excursion

The trip to the Les Cheneaux Islands by steamer is very interesting, and is often included on the program of entertainment for the ladies. Leave in the morning at 10:00 o'clock and back at Mackinac at 4:00 o'clock in the afternoon. Round trip price $1.90 per person.

Shops and Curio Stores

The ladies always enjoy an afternoon inspecting the interesting shops.



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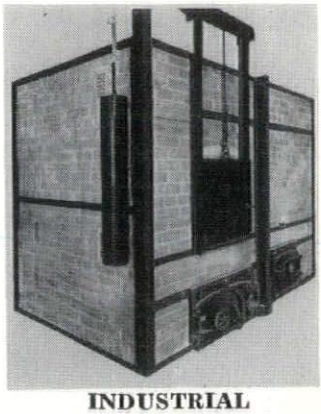
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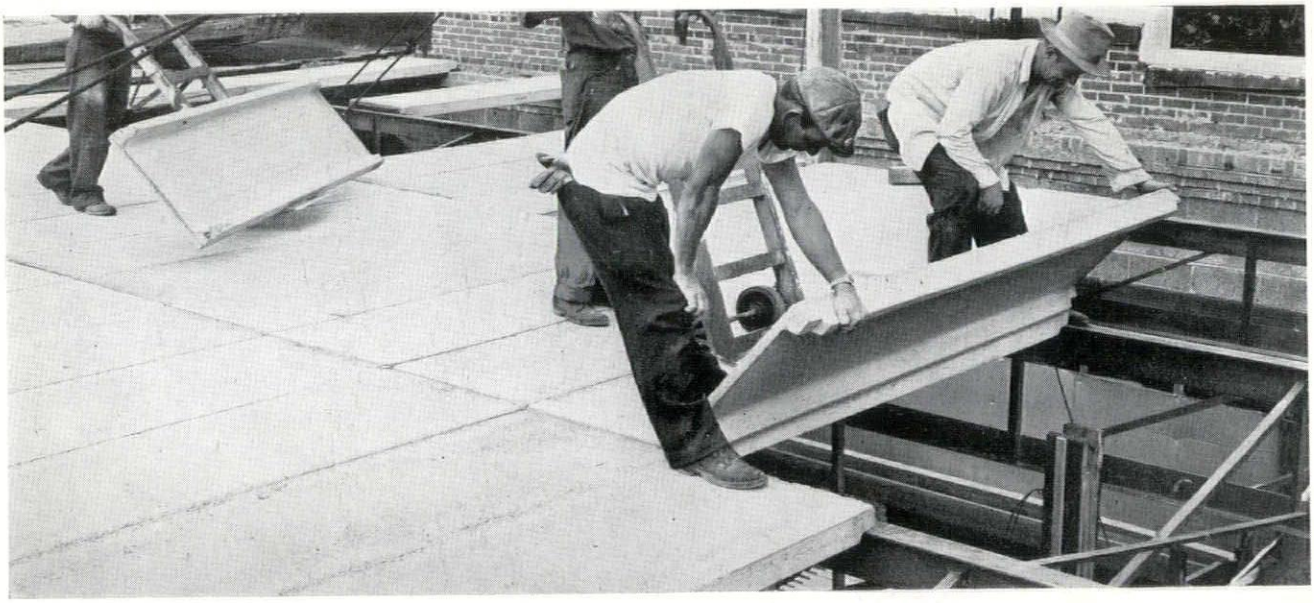
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WESTERN MICHIGAN CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS
BUILDING COSTS REPORT SHEET

Return to William A. Stone, 1507 American National Bank Bldg, Kalamazoo, Mich.

CLASSIFICATION (Check One)

____ Apartment	____ Residence
____ Church	____ School
____ Factory	____ Store
____ Hospital	____ Theaters
____ Office Building	____ Any other not listed

DESCRIPTION (Check appropriate ones under each heading)

Foundation

____ Poured Concrete	____ Block
____ Any Other ____	

Floor Construction

____ Reinforced Concrete	____ Steel Joists and Slab
____ Precast Concrete Joists and Slab	____ Wood Frame
	____ Any Other ____

Roof Construction

____ Reinforced Concrete	____ Steel Joists and Slab or Precast Units
____ Precast Concrete Joists and Slab	____ Wood Frame
____ Any Other ____	

Wall Construction

____ Wood Frame	____ Brick or Stone Veneer on Block or Tile
____ Reinforced Concrete	____ Any Other ____
____ Block	

Type of Windows ____

Type of Heating ____

Descriptive Remarks

____

____

Location ____

Cubage ____

Square Footage

Usable Area ____

Ground Area ____

BID CONTRACT OR FINAL COST DATA

Date of Bid Contract ____ 19____

Architectural Trades ____ $____

Mechanical Work Plumbing ____ $____

Heating ____ $____

$____

Electrical Work ____ $____

TOTAL COST ____ $____

REMARKS

Special Features, Comments, etc.

____

____

SUBMITTED BY ____

Name of Office

A.I.A - A.G.C. JOINT STATE COMMITTEE

(Western Michigan and Saginaw Valley Chapters)

The Contractors are giving excellent support to this committee. George Combs, Secretary of the Michigan Chapter A.G.C., is serving as Secretary.

A resume of the committee's discussion:

1. The first project will be an investigation of specification organization to the point that uniformity would be helpful in the preparation of specifications in Architect's offices, compilation of bids, and execution of the work.

2. During the period of the emergency, the committee will attempt to clarify the local interpretations of various orders affecting the construction industries. The A.G.C. office receives copies of pertinent orders and Combs volunteered to pass along to architects, as well as contractors, any pertinent information he might have; (address, George Combs, Michigan Chapter of A.G.C., Cedar St., Lansing, Michigan). Any attempt to clarify government orders is a big task, but if it should help to have advice as to what other offices are doing in respect to a particular detail, it may be better to get an unofficial "estimate" than to attempt an "official" opinion from the government agency.

3. In general, the committee will discuss Architect-Contractor relations as a local level of the national Joint Committee. Reports of the national committee were reviewed. The local items discussed were reviewed. The local items discussed seemed to be mainly initiated by the Contractors. Among them were:

A. The Contractors objected to the practice of requiring certified checks for bid qualifications.

B. Requested that Owners be requested to extend insurance coverage to include stored materials.

C. Suggested a clause permitting termination of contract if the building were held up for a considerable time and agreement could not be reached on how the work should be carried out.

D. Specification of adequate accident prevention.

E. Objection to inclusion by the architect of unit prices for changes in the scope of the work. (There seemed to be no resistance to asking for the Contractor to fill in their own unit prices.)

The membership of the committee is:

Benjamin Hertel, Carl Haussman, Sr., Co-Chairmen.

Glenn Beach, Robert Babcock, Clarke Harris, Donald Kimball, Architects.

Morse Heineman, Donald Maxwell, Ernest Schillinger, Robert Zimmerman, Contractors.

ALSO SAGINAW VALLEY CHAPTER

The organization is rather complex in that it includes both Saginaw Valley and Western Michigan Chapters. For the purposes of economizing travel time, the Saginaw Valley members are scheduled to meet separately with the

(Continued on Page 60)

HONOR AWARDS EXHIBIT

Conference Chairman, Carl Ruding, has just received word from our Regional Director, John N. Richards, that the A.I.A. National Honor Awards Exhibit will be on display at the Grand Hotel, August 2 - 5.

The entries which were shown at the Chicago Convention, include commercial, industrial, hospital and residential buildings.

And so there will be two exhibits. The other is that of Peter Frantz, and includes excellent architectural photographs taken by him on his tour of Europe last summer. It was recently shown at the Saginaw Museum.

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(Continued from Page 59)

contractors from that section. Questions of policy will be approved by both groups.

I don't know what of this you will consider newsworthy, but it may help as something to put through the mill and fill the space.

Your publication has improved considerably since becoming a monthly, for which I wish to commend you. In fact, I wondered if the Detroit Chapter wasn't slighted in the recent issue.

We certainly appreciated your visit at Macatawa and I'm looking forward to the time you will be with us again.

ELMER J. MANSON,
President, Western Michigan Chapter, A.I.A.

WESTERN MICHIGAN CHAPTER REPORTS

The honor awards drawings of the Chapter were displayed at the Art Museum, Grand Rapids during the month of June. Winning displays were from the Warren S. Holmes Co., William A. Stone, Elmer J. Manson & Clark R. Ackley. The exhibit will next be shown in Lansing, having been previously shown in the Kalamazoo, Battle

(Continued on Page 61)

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(Continued from Page 60)

reek area.

* * *

Louis Merdzinski, 816 W. Bridge St., . W., Grand Rapids is a new associate ember of the Western Michigan hapter.

* * *

As a result of Louis Kingscotts ex-llent discussion on "Estimating Build-g Costs" at the May meeting, Presi-ent Manson appointed William Stone prepare a building-costs report sheet nd collect cost data from the offices f the Western Michigan area. A sample f this form is printed here and all of-ces are urged to fill in the informa-on and send to William A. Stone, 1507 merican National Bank Bldg., Kala-azoo, Michigan.

With building costs fluxuating as ey are, this is an effort on the part f the chapter to enable its members prepare more accurate cost estimates. hen Bill Stone has received and tab-lated these reports its results will be ublished for the benefit of all con-erned.

Charles V. Opdyke, A.I.A.,
Western Michigan Chapter.

AGINAW VALLEY CHAPTER

There will be no further meetings of he local chapter until September. owever, I shall make few calls later in the month and send some-hing to you before ugust 15. There would be little to re-ort before July 15. Of course, you will be reporting the meeting of June 12, which you ttended. It would be presumptuous for me duplicate your im-pressions.



FRASER

If the deadline is generally the 15th, here will be a lapse of about a month as our meetings are scheduled for the second or third Tues-day of each month. Maybe we can ad-vance them a week. I shall bring this up at the September meeting.

Willard E. Fraser,
Correspondent.



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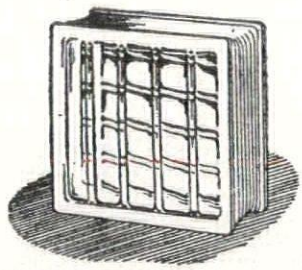
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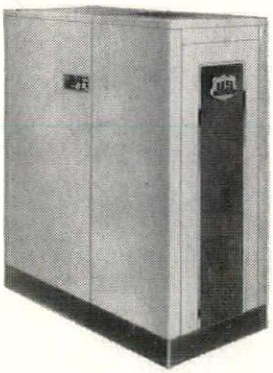
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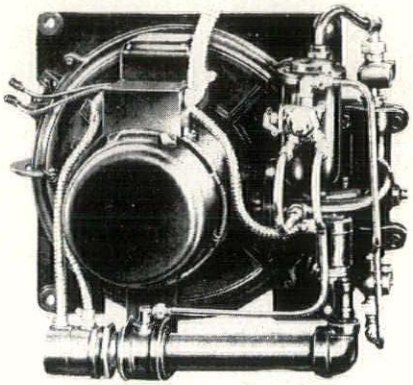
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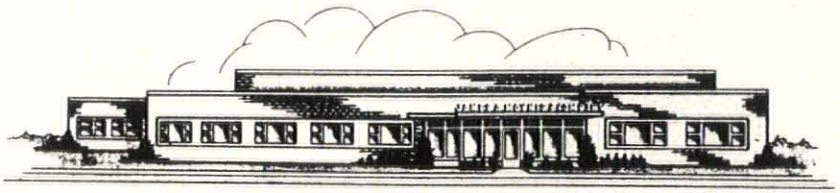
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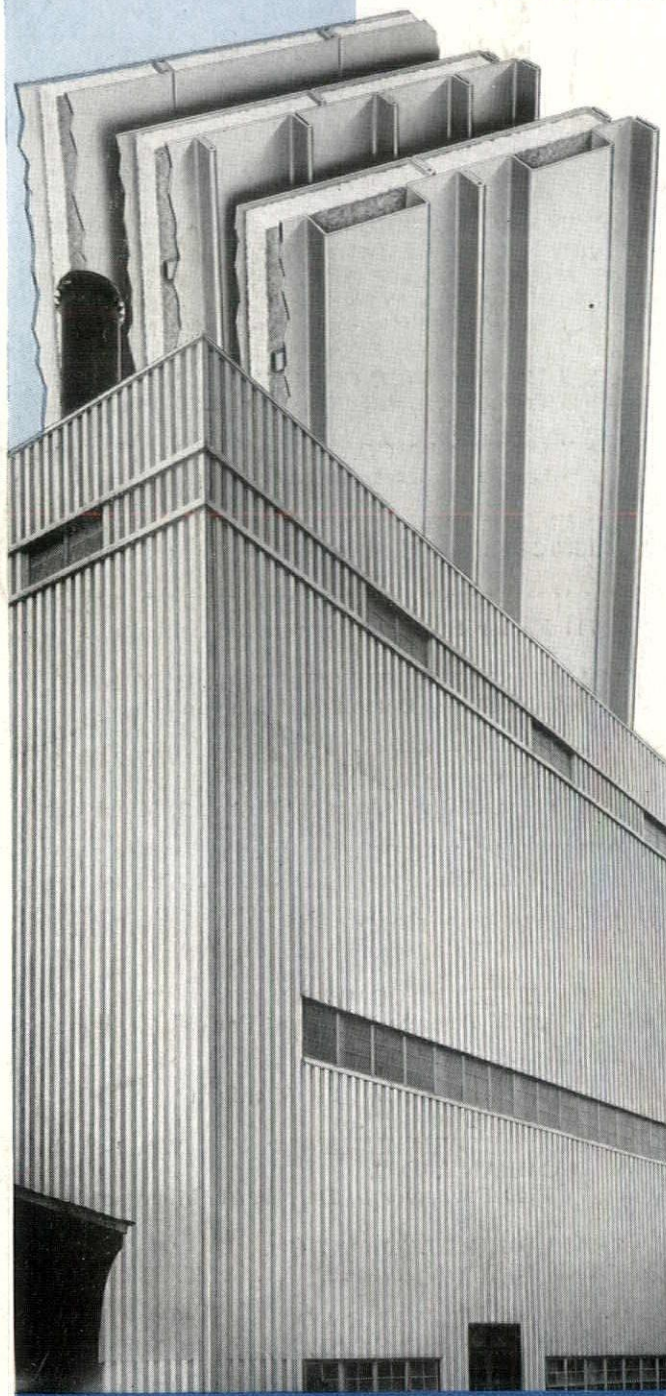
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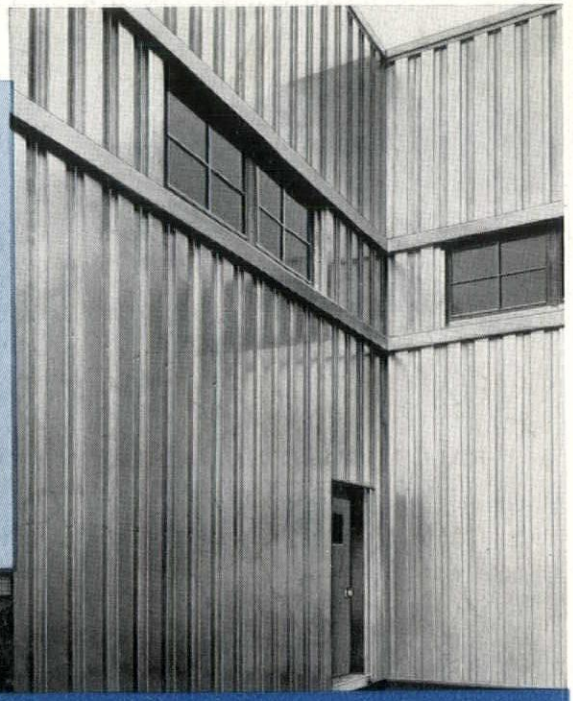


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